

The School Musician

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National Contests?

All about the
State
Contests

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Calendar

JUNE
1936

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The Student
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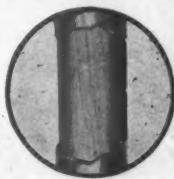
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The SCHOOL MUSICIAN

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WE ARE MAKING AMERICA Musical



Glen M. Varnum

Stillwater, Okla.

A band with an enviable achievement record is the Stillwater, Oklahoma, high school band. This music group of one hundred pieces was, until this year, undefeated in the Oklahoma State contest for eight years, playing in the Class A division. Almost as spectacular a record is held by the Stillwater high school orchestra, an eighty-five piece organization. This group has been undefeated in the Oklahoma contest for six years.

No small part of the credit for the fine showing of these two groups is due Director Glen M. Varnum. Mr. Varnum has been teaching instrumental music in the schools of Oklahoma since 1928, and as super-

visor of instrumental music in the public schools of Stillwater he is, in addition to director of the senior high school band and orchestra, director of the junior high school band. This junior band, organized for the first time last year, won first in both the State and Tri-State contests.

Bands and orchestras from Oklahoma, Kansas, and Texas participate in the Tri-State festival each spring, and the Stillwater groups always have made fine showings, both of them holding high honors there since the contest was started.

Mr. Varnum holds a Bachelor of Arts degree from the Northwestern State Teachers

college in Alva, Oklahoma. He is an ardent lover of the violin, having studied for many years with Prof. Dyksterhuis at Phillips university in Enid, Oklahoma.

This young bandmaster is aspiring to even greater things for himself and his organizations. While he is teaching boys and girls to enjoy and participate in the rendition of music, he himself is continuing his study. Besides his constant work on the violin, he is doing graduate work at the A. and M. college in Stillwater. The school music world can well be proud to have in it such an energetic and competent director as Glen M. Varnum.

The School Musician

230 NORTH MICHIGAN AVENUE
CHICAGO, ILLINOIS

Official Organ of the
National School Band Ass'n
A. E. McAllister, President
National School Orchestra Ass'n
Adam P. Lesinsky, President
American Bandmasters Association
for the School Band Field

Robert L. Shepherd, Editor

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News and Comments

Harding Receives Doctor's Degree

● Austin A. Harding was given an honorary doctor of music degree by Davidson, North Carolina, college on Tuesday morning, June 2.

The ceremony took place in connection with the commencement exercises. Mr. Harding guest-conducted the Davidson symphony band through a concert in the auditorium on Monday evening, following a banquet to the noted director, which was attended by prominent bandmasters of the state.

Davidson college, with an enviable background of ninety-nine years' service, is relatively new in the field of music. It began its music department three years ago at a time when many depression-minded institutions of learning were curtailing. Speaking of the new department, Dr. Lingle, president of Davidson, who bestowed the honorary degree on Mr. Harding, said, "Music is here to stay now, and under the able direction of James Christian Pfahl the department, I am sure, will continue to grow."

For the past three years a weekly radio program has been presented by the department of music. This program comes direct from the auditorium of the Chambers building and is broadcasted over Charlotte station WBT by remote control. On this program the various musical organizations are heard, as well as soloists and small ensemble groups. This year the program can be heard from 10 to 10:30 every Friday evening. Another program, inaugurated February 5, presents the symphonic band every Wednesday evening from 7:15 to 7:30. This program is over the Dixie network of the Columbia Broadcasting system. "As far as we know," said Mr. Pfahl, "this program is the first to present a college band on a weekly network program."

This is the second time within the year for Mr. Harding to receive the doctor's degree. Climaxing the fourth annual Tri-state Band festival, held at Phillips university, Enid, Oklahoma, Dr. I. N. McCash, president of Phillips, conferred the degree. This took place at the closing concert on April 3.

What Is a Banchestra?

● The high school music department of Palo Alto, California, has devised something new in the way of instrumental combinations, known as the "banchestra." The banchestra includes all instruments ordinarily used in a symphony orchestra augmented by the wood winds of the ordinary military band. Sixty-six instrumentalists make up a banchestra.

* * *

Recommended for Centennial

● Bands recommended for the Texas Centennial from the North Texas division of the State Association were Class A, Amarillo; Class B, Vernon; Class C, Sam Houston Junior High school. The Hereford band was also recommended.

The Eastern Division bands selected for the Centennial were Class A, Waco; alternate, Austin. Class B, Caldwell; alternate, Waxahachie. Class C, Lancaster; alternate, Rusk. Among the Junior high schools, West of Waco was selected with University Junior high of Austin as alternate.

* * *

Looking for a Job?

● Thousands of school musicians are graduating this spring, anxious to cast off the bonds of financial dependence, eager to make their mark in the world. Many of them will no doubt enter the professional field of music through doors opened to them by their educational experiences.

To the others who find this an impossibility, there may come a fear that direct connections with the field of music are closed to them forever, that now, just when they had become a cog in the ever-progressive wheel of musical advancement, their connections had been severed and they would never again know the thrill of being a participant in this great movement.

But this is not true. There is a mighty army, other than the professional musicians, striding ahead, sowing fertile seeds of music progression. These workers are at the very roots from whence the tendrils are springing ensnaring with each new shoot

another group of boys and girls, men and women into the fraternity of music.

Instrument dealers and manufacturers are inviting the music-minded youths of America to enlist in this great project by opening positions of fine prospect to new graduates who wish to join in their crusade.

Dealers are searching for ambitious young men, already familiar with music and musical instruments through high school training, to go out immediately as salesmen. Manufacturers are offering courses of training for young men engaged by dealers for the instrument selling field by direct contact instruction at the factories.

Hundreds of such salesmen are needed, for the movement is rapid. Each week new communities are "striking up the band." For each new band and orchestra there is a need for instruments. For each new community there is a call for a salesman. You, young school musician graduates of 1936, there is a call for you. Do you wish to answer it?

* * *

At Northwestern This Summer

● Musicians attending Northwestern university in Evanston, Illinois, this summer have been thrilled to learn that the School of Music there again will organize and maintain a clinic band during the coming session. The overwhelming success of the Northwestern clinic band inaugurated last summer made quite evident the desirability of such a group, and everyone is hoping it will become a permanent feature.

As last year, the band will be composed of selected players from high schools within a reasonable distance of the Evanston campus. These school musicians will enjoy the opportunity of expert training under conductors of national reputation.

Capt. Charles O'Neill, director of the Royal 22nd Regiment band, Quebec, Canada, will be in charge the opening week, June 24 to 26. Director Carleton Stewart of the Mason City, Iowa, high school band, will assume that duty from July 1 to 3. July 8 to 10, Glenn Cliffe Bainum, director of the Northwestern university band, will be in charge of the clinic group. Harold Bachman, director of the University of Chicago band, will conduct the group from July 22 to 24, and A. A. Harding, director of the University of Illinois band, Urbana, will direct the school musicians during the closing week, July 29 to 31.

Rehearsals will be held Wednesday, Thursday, and Friday of each week in

(Turn to page 31)

WHAT NEXT

In National Contests?

The President Asks Your Suggestions

• **WITH SEVEN** thousand school band musicians, coming from twenty-six states, the 1936 National School Band contest, held at Cleveland, Ohio, May 14, 15, and 16, brought glory to the movement and stands a fitting tribute to the diligent and conscientious efforts with which school band directors have worked to bring instrumental music in the schools up to its present high standards.

The event at Cleveland exceeded all precedent in the standard of musicianship represented. According to the official program sixty-six bands were entered in the playing contest: nineteen in Class C, nineteen in Class B, and twenty-eight in Class A. In this latter class were seven bands from the Cleveland high schools.

Likewise the solo and ensemble events out-ranked previous national events both in volume and musicianship.

The magnitude of the Cleveland contest, and the increasing difficulty in handling such an enormous enrollment of contestants in a single city, has brought to the sharp consideration of bandmasters and officials the need for possible changes in the present setup.

"Serious music educators are studying the contest movement," writes A. R. McAllister, president of the National School Band association, "and endeavoring to guide its next step in development so that the rapid and continuous progress made to date will not be retarded."

The president is extremely anxious to learn just what the school band directors in different sections of the country consider the present need and possible solution, and with the urge that all music educators communicate directly with him on these subjects has set down the following suggestions for your consideration, and comment:

"It is pretty generally conceded that the National contest as handled to date is becoming too large to be efficiently handled and to give all participants the consideration they are entitled to and an equally advanta-

• • •
A change is inevitable
What shall that Change be?
• •

Here are some ideas.
Read this, and then write a letter to
President McAllister expressing yours.
• • •

geous playing time. Also, that only a limited number of cities have the facilities for handling a contest as at present conducted.

"Many suggestions for the continued development are offered. I would like to ask clinic directors and bandmasters in attendance during summer courses to give serious consideration and discussion to the following points, and I would be pleased to have the results of each mailed to me to assist in formulating our future course:

"1. The National contest as conducted even with the large number of bands attending is not nationally representative. A few of the bands from widely separated points who are financially able, do attend a central National, but by far the majority of bands could be classified as somewhat local to the city holding the contest.

"2. That the country be divided into eight or twelve districts composed of several states and grouped logically as to their geography, means of transportation, and other features which will tend to make recommended groupings workable and practical. That each of these sections be recognized as a part of the National contest. That all be conducted under National rulings and National supervision, that the same standards be maintained, and that their winners be recognized as First Division National just as legitimately as had they journeyed to a central point for the contest.

"3. That to be eligible to enter each of these sectional contests, a band or other contestant must be

qualified through the recognized contest in his state. No bands or other contestants will be permitted to participate on invitation. Recognized state and district lines must be adhered to.

"4. That such contests be held annually instead of biennially. That the project of joining the Orchestra contest with the Band and holding same as a joint contest as is done in many states, be seriously considered. That superintendents and principals be encouraged to actively participate in the handling of these contests. That all contests must be handled on the rating plan, which in reality makes them a 'competitive festival,' which makes it possible to give full recognition for all achievement and where there is no winner or loser.

"5. That the correlation and general supervision of all contests, point toward the Chairman of the Committee of Contests and Festivals of the National Music Educators conference, but that each section have its president and board of directors.

"6. That a National Board of Directors who will shape the policies be composed of the presidents of all sections, national officers, and the Chairman of the Contests and Festivals Committee."

With the vacation period at hand school bandmasters will be scattering hither and yon to the summer camps and schools where they will have the opportunity to discuss these problems with representative directors from other states and other sections of the country. May each and every school band director feel and assume a personal responsibility in working out a workable contest plan, and so communicate his thoughts and recommendations to the president as early as possible in the fall.

This correspondence accumulated, the subject matter may be brought up for decisive discussion at the next school band clinic which will be held at the University of Illinois in January.

The NATIONAL OUTDOOR Show

● THE NATIONAL contest event at Cleveland stadium, Saturday afternoon, May 16, presented a spectacle of efficiency as well as of beauty and splendor. There were many fascinating innovations to thrill the crowd of thousands in the stadium. The entire affair was conducted under the personal management and supervision of Harry F. Clarke, director of band music in the Cleveland public schools.

The Marching contest, not to be outdone by the elevated standards of playing and sight reading competition, bore evidence of much study and practice since the last exhibitions of military drill in Des Moines, Iowa, in 1934.

Band Contest Results

Class A—Division One: East of Aurora, J. Sterling Morton of Cicero, and Urbana, all of Illinois; Mason City, Iowa; Adams, Cleveland; Shaw, E. Cleveland; and Cleveland Heights, Ohio. Division Two: Austin, Farragut, and Harrison, all of Chicago; Elgin, Quincy, both of Illinois; Elkhart and Hammond, both of Indiana; Liberty Memorial of Lawrence, Kansas; Jamestown, New York; Glenville of Cleveland, Lakewood, both of Ohio; Berwick, Pennsylvania. Division Three: Frankfort, Indiana; Alcee Fortier of New Orleans, Louisiana; Sewardhaka of Floral Park, New York; Charlotte, North Carolina; East and West Technical of Cleveland; Portsmouth, Ohio; Lower Merion of Ardmore, Pennsylvania; Washington of Sioux Falls, South Dakota.

Class B—Division One: Hobart, Indiana; Iowa City, Iowa; Port Washington, New York. Division Two: Beardstown and Taylorville, both of Illinois; Columbia City and Crawfordsville of Indiana; Holland, Michigan; David Anderson of Lisbon, Ohio; Canton, South Dakota. Division Three: Collinsville and Edwardsville, both of Illinois; Greenwood, Mississippi; Canandaigua, New York; Willis of Delaware, Dover, both of Ohio. Division Four: Sturgis, Michigan; Barker, New York; Hegins, Pennsylvania.

Class C—Division One: Geneva and Highland, both of Illinois; Northwood, Iowa; Jefferson, Ohio. Division Two: Bensenville and Gibson City, both of Illinois; Port Byron, New York; Andover, Howland of Warren, both of Ohio. Division Three: Waverly, Illinois; Boon Grove, Bristol, Lawrence Township of Oakland, Charlton of Plainfield, Westfield, all of Indiana; Bowlegs, Oklahoma; New Oxford, Pennsylvania. Division Four: Clayton, Michigan; Ellicottville, New York.



The president witnesses with satisfaction the greatest National School Band contest of all time as he confers with Ernest Williams, one of the Class A judges.

Some of the bands seemed verily electrified with the magic touch of precision. And the crowd responded with roaring applause.

The judges of the Marching contest were Ray Dvorak, director, University of Wisconsin bands, Madison; Glenn Cliffe Bainum, director, bands and glee clubs, Fisk Hall, Northwestern University, Evanston, Illinois; Mark H. Hindsley, assistant conductor, University of Illinois bands, Urbana.

There is something about a drum that gives it a magnetic attraction for all races and ages of men. The smallest children find in it a most satisfactory outlet for the unfolding impulses of expression. Christmas for a little boy is incomplete without a drum; and out of the thump, thump, thumping reminiscences of historic valor come the white armored princes of heroic youthful fancy to people the valiant conquests of his world of make-believe.

The "parade of drums," completely encircling the great Cleveland stadium, presented a spectacle that led that enormous throng of young and old back, for a fleeting moment, into the Gingerbread Castles of childhood

imagination. There were nearly two hundred brightly uniformed drummers in the circling parade, with 146 snare drums and 52 basses.

The massed band performance, although the largest ever assembled, with seven thousand musicians, was thought by most of the contest old-timers somewhat ahead of past attempts. Four numbers were played: "The Thunderer," by Sousa, directed by Edwin Franko Goldman; "Semper

• • •

Judges of the National Band Contest

Classes A and B Bands

Edwin Franko Goldman, director, the Goldman band, New York city.

Frank Simon, director, Armcoc band, Middletown, Ohio.

Ernest Williams, director, New York university band and president of the Ernest Williams School of Music.

Class C Bands

Glenn Cliffe Bainum, director of bands and glee clubs, Fisk Hall, Northwestern University, Evanston, Illinois.

Karl L. King, director, Fort Dodge Municipal band, Fort Dodge, Iowa.

Lee Lockhart, supervisor of instrumental music, Board of Education, Pittsburgh, Pennsylvania.

Sight Reading, Classes A and B

Harold Bachman, director, University of Chicago band, Chicago.

Ray Dvorak, director, University of Wisconsin bands, Madison.

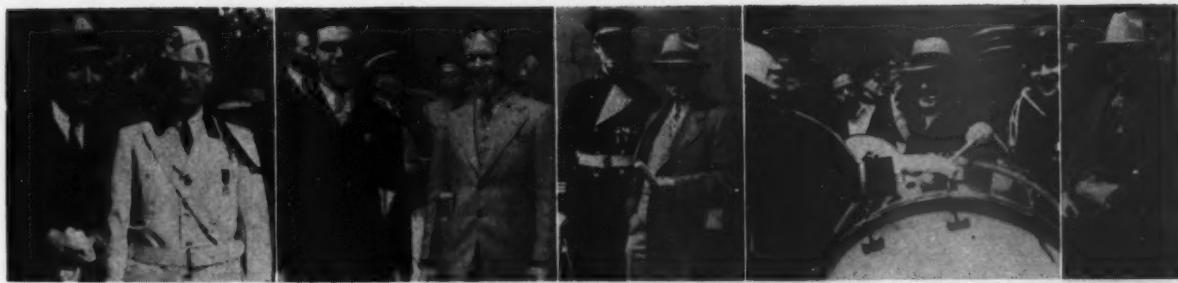
E. C. Moore, director of music, Appleton, Wisconsin.

Sight Reading, Class C

William D. Revelli, director of bands, University of Michigan, Ann Arbor.

Gerald Prescott, director, University of Minnesota band, Minneapolis.

Peter Buys, director, Hagerstown Municipal band, Hagerstown, Maryland.



Captives of the candid camera on the Cleveland stadium grounds. Harold Bachman, judge of Classes A and B sight reading, and Harry F. Clarke, in charge of stadium events. Forrest L. McAllister and Wesley Leas, judges of the Drum Majors contest. Ralph E. Rush, director, Cleveland Heights band, and J. Leon Ruddick, supervisor of instrumental music in the Cleveland schools. Edwin Franko Goldman who judged Classes A and B bands. And Frank Simon, another judge of Classes A and B bands.

Fidelis, by Sousa, directed by Ernest Williams; "The Stars and Stripes Forever," by Sousa, directed by Frank Simon; and "The Star Spangled Banner," directed by A. R. McAllister. This program was broadcasted over a national hookup.

Another thrilling spectacle of the afternoon was the assembly of 74 drum majors who went through their maneuvers under the direction of Larry Hammond.

The Drum Majors Twirling contest this year was a distinct testimony to the work that has been done in bringing instruction, encouragement, and advice to champions of the "Spinno." A great deal of new talent was discovered, and the contest resulted in a general exchange of ideas that will precipitate individual and collective improvement.

Already the judges, formed into a committee for the advancement of baton twirling, are working from a new base for required twirls and standards of judging. The SCHOOL MUSICIAN will continue to give diligent attention to this subject and provide

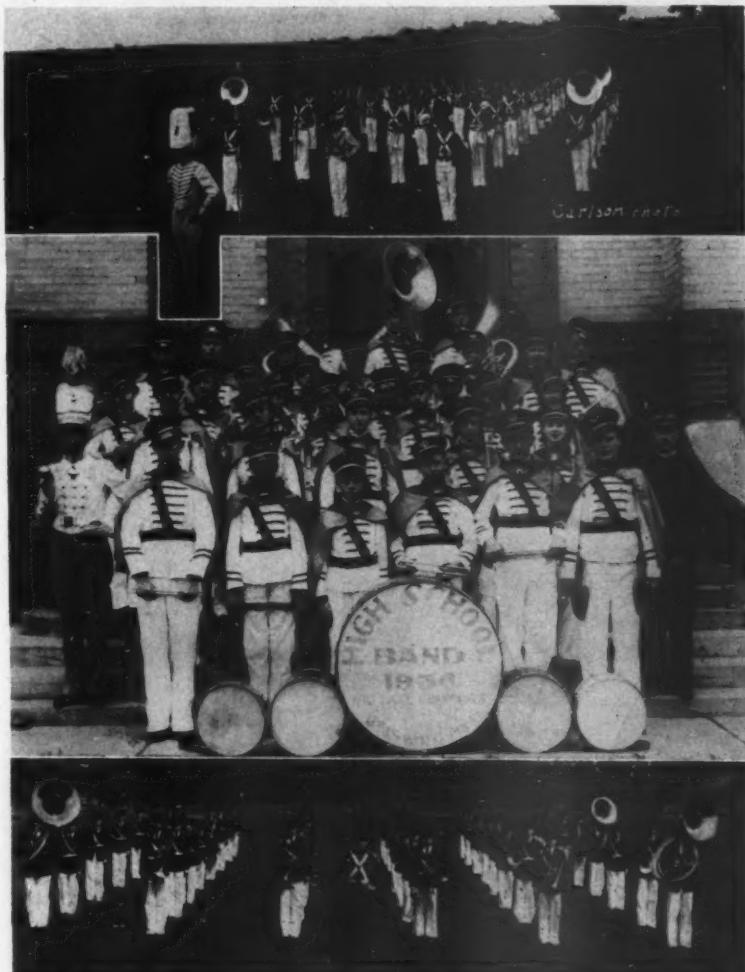
its twirling readers with authoritative information and practical instruction.

Judges of the twirling contest were Larry R. Hammond, National Champion American Legion Drum Major, Chicago; Wesley Leas, drum major, Ohio State university, Columbus; and Forrest L. McAllister, director, Petersburg, Illinois, high school band.

The upper bracket results of the Drum Majors contest were as follows:

Division One, Steven Borne, Baton Rouge, Louisiana; Jack Bowden, Garfield Heights, Ohio; Jerry Burch, Des Moines, Iowa; Charles Cunningham, Ashland, Kentucky; James Kell, Centralia, Illinois.

Division Two, Edward Cermak of John Adams, Cleveland, Ohio; Jack Dalby, Topeka, Kansas; Beverly Ecklund and Nina Binns Plantz (team), Rock Island, Illinois; William Marshall of Roosevelt, Des Moines, Iowa; Parley Wellstead, Ottumwa, Iowa.



Marching Contest Results

Class A—Division One: Lakewood, Ohio; Elkhart, Indiana. Division Two: Collinwood and Lincoln, both of Cleveland; Charlotte, North Carolina.

Class B—Division One: Central of Sturgis, Michigan; Red Oak, Iowa; Columbia City Indiana. Division Two: Crawfordsville, Indiana; Holland, Michigan. Division Three: Canandaigua, New York.

Class C—Division One: Griswold, Iowa. Division Two: Charlton of Plainfield, Indiana.

Marching contest winners. Top to bottom—Red Oak, Iowa, First Division, Class B; Griswold, Iowa, First Division, Class C; and Columbia City, Indiana, First Division, Class B.

The Student Steps to the PODIUM

By Hubert E. Nutt

VanderCook School of Music, Chicago

• THE NATIONAL contest at Cleveland was like a "three ring circus" with so many good things going on at once. But to me the biggest thrill of all was the Student Conductors contest that continued throughout Thursday. When the best from all over the country assembles, it makes one realize the tremendous possibilities in this rather new field for students. Dr. Maddy is to be complimented on his foresight in establishing and encouraging this contest. It was a pleasure and a privilege to meet these student conductors and talk with them about their study and experience. Practically all of them have been studying this series of articles.



Some First Division Soloists

1. Alfio Micci, violin.
2. Barbara Lee Boo, piccolo.
3. Harold Mueller, flute.
4. Raymond Wagner, E_b clarinet.
5. Clyde Miller, French horn.
6. Genevieve Haller, flute.
7. Harold Martin, saxophone.
8. James Van Slyke, B_b clarinet.
9. William Schnorr, E_b alto saxophone.
10. Dorothy Colton, violin.
11. Bert Fenn, BB_b sousaphone.
12. Paul Stoner, violin.
13. Eldor Pflughoefl, flute.
14. W. C. Kirkpatrick, Jr., French horn.
15. Henry Collin, flute.
16. Herbert Donaldson, piano.
17. Dale Grabill, French horn and student conductor.
18. Howard R. Smith, tenor saxophone.
19. Edwin Horowitz, violin.
20. Tom Seymour, French horn. Opposite page: 21. Frank Baird, cornet.
22. Leona Van Dusen, E_b clarinet.
23. Margaret Hunt, clarinet.
24. Joseph Ciachchini, violoncello.
25. Lester Remsen, cornet.
26. Marion Berryman, snare drum.
27. Dorothy Goetsch, xylophone-marimba.
28. Jack O'Brien, E_b alto saxophone.
29. Anne Mossgrove, piano.
30. Herbert Thayer, BB_b sousaphone.
31. Vernon Meyer, snare drum.
32. Frances Rhodes, B_b clarinet.
33. Adele Modjeska, violin.
34. Earl Schuster, alto saxophone.
35. Jerome Hohf, flute.
36. Billy Joe Haines, band student conductor.
37. Donn Maas, trombone.
38. Reinhardt Scheffler, alto saxophone.
39. A. Lois Perry, piano.
40. Ferdinand Maresh, string bass.
41. Mary Agnes Sheldon, B_b clarinet.
42. Elmer Schultz, bass clarinet.
43. Geraldine Osterholz, clarinet.
44. Robert Fenstermacher, cornet.
45. Leo Courtemanche, trombone.

- In consideration of this series of articles by Mr. Nutt, which is the most important single thing that has been done in a national way to instruct and encourage the student director, the enrollment in this division at the National contest was extremely gratifying. There were some fine examples of baton technic and a definite evidence of seriousness, understanding, and directing intelligence.

Judges of the Student Conductors contest were Henry Fillmore, director, Fillmore band, Cincinnati, Ohio; Joseph E. Maddy, Department of Music, University of Michigan, Ann Arbor; and Arthur Williams, director, Oberlin college band, Oberlin, Ohio.

Student conductors given Division One rating are:

Band—Billy Joe Haines, Crawfordsville, Indiana; Lee Chrisman and Dale Grabill, both of Hobart, Indiana.

Orchestra—Robert Klotman, Cleveland; Robert Marsteller, Colorado Springs, Colorado.

so that made it an extra special pleasure.

Only one thing was lacking. That was an open clinic conference of judges and contestants immediately after the contest, for answering questions, demonstrating general principles, and making suggestions for improvement.

If Dr. Maddy felt that enough were interested, I believe he would arrange for a conference at the contest next year. Why not express yourself briefly in a letter to him in care of the University of Michigan, Ann Arbor, Michigan? Please note that the clinic suggested is to be held immediately after the contest before placings are announced, so that the discussion would center on suggestions for improvement and avoid any arguments about placings.

Last month the suggestion was made again that the music should be memorized. Without exception, those who seriously followed that suggestion placed high in the final ratings. One contestant complained of trouble in memorizing the music, but in analyzing his case I found that he had no system for memorizing. In our January lesson one was suggested, but he had not mastered it. Let me add one more trick for memorizing: After you have worked a musical selection out thoroughly, lay it aside and try to reconstruct it. Do this as you walk to school. Hum the melody and try to visualize the accompaniment that goes with that melody. If you get stranded at any point, keep thinking about it and working it over 'till you get to school. Then consult the music score and iron out that



All of the remarks in this issue, on the National School Band contest, including the partial tabulation of results, are strictly unofficial and represent only the diligent efforts of an outside reporter.

• • •
Looking for Your Picture?

We have received for publication so many pictures of soloists, and ensembles, and bands, that we find it impossible to present all of them in this issue. And after considering their importance we came quickly to the conclusion that it would be much better to publish them in fall issues, than to crowd them all in here by reducing them down so small that they would be a disappointment to all of us. So please don't be angry if the picture you went to so much trouble to send isn't here. You'll find it in one of the early fall issues, bigger and better than you expect.

• • •
Plans for Next Year

A bigger and better volume of **SCHOOL MUSICIANS** for next school term than you have ever dreamed possible. A greater variety of celebrity-writers; more news and pictures, from every state; new features; new stunts; fresh verve. So don't miss a copy, next September to June. Complete satisfaction guaranteed for Two-Quarters-and-a-Dime.

The President Thanks His Aids

As president of the National School Band association, may I, through the courtesy of our Official magazine, extend my sincere congratulations to each and every one who participated in the National School Band contest at Cleveland; to Russell Morgan and his assistants; J. Leon Ruddick and Harry Clarke for providing such excellent facilities and such an efficient organization to handle the details. I am sure we all agree that the spectacular Cleveland event was the high point in our contest career. And I particularly want to extend my sincere congratulations to the participating band directors and those talented musicians for doing such a seemingly impossible job of raising the standards higher than those attained in any previous year. I am sure that everyone who participated in any of the events at Cleveland went home with renewed enthusiasm for next year's work. Everyone concerned in this crowning school music event of 1936 deserves the highest congratulation and the sincerest gratitude of all officers of the Music Educators National conference and of the National School Band, and Orchestra, associations.

Dreamteller



Seventy-five Twirling "Spinno's"

The greatest array of gayly uniformed, goose-stepping, "Spinno" spinning drum majors ever assembled under one sky. A dazzling spectacle it was, as they paraded around Cleveland stadium under the command of Larry Hammond, king of them all. No doubt these boys and girls are accustomed to applause, but they certainly got more than a home portion when they uncorked this thrilling event.



These Three Won Scholarships

Sarilou Smart, oboist of Lawrence, Kansas, will go to the National Music camp this summer on the Goldman scholarship won at the National contest. Sidney Mear, cornetist of White-water, Wisconsin, winner of last year's Sousa Memorial scholarship, won the American Bandmasters association scholarship to Interlochen for 1936. Victor Salvi, harpist of Marshall high school, Chicago, won the 1936 Sousa scholarship to Interlochen.

Affairs of STATE

Contests and Festivals

• **FROM EARLY** March to the last day of May a glamorous and soul-inspiring spectacle could be found in almost every city of size in our United States. From the northernmost extremities of Washington to the tip of Florida and from New York to California school musicians were gathering to bear testimony to their progress and to pay tribute once more to the goddess of music—District, Sectional, then State meets, a grand finale for a year of study.

These contests (some called them festivals, though few were without competitive features) were marked by spirit and enthusiasm on the part of every contestant. Parades, with instruments gleaming and uniforms, trim to the most minute detail, added greatly to the color and splendor of the festive occasions. Without question, all who attended such a gathering came away greatly enriched and thrilled at the rapidity with which our country is becoming music conscious and at the fervor with which the youths of America are accepting the challenge of musical progress.

Spectators Cheer at Wisconsin

Fifteen thousand persons gathered the night of May 28 in Randall stadium, Madison, Wisconsin, to see a three thousand piece massed band marching in magnificent pageantry and to hear its exhibition of exceptional skill in the playing of mighty melodies at the opening of the Wisconsin State festival.

Enthusiasm among the spectators went so high as to bring the onlookers cheering to their feet several times. Led by neon-lit batons of their directors the young musicians sent strains of many beautiful martial airs thundering to the skies. Forty-six drum majors paraded, twirled and maneuvered, adding a note of completion to the colorful picture.

As a climax to the momentous day

spectators and musicians alike thrilled to the announcement of the judges' decisions on that first day's work. The ratings were announced by H. C. Wegener, Waupun, secretary of the Wisconsin association, as follows:

Class A: First Division, West of Madison, Shorewood of Milwaukee, Two Rivers, Wauwatosa, and West De Pere; (sight reading) Green Bay, West, Two Rivers, Waupun, Wauwatosa, and West De Pere; Second Division, De Pere, Green Bay, St. Mary's of Menasha, Manitowoc, Stevens Point, Waupun, Whitewater; (sight reading) De Pere, Manitowoc, St. Mary's of Menasha, Shorewood, Whitewater; Third Division, (sight reading) Stevens Point.

Class B: First Division, Algoma, Kewaunee, Menasha public, Mt. Horeb, Oshkosh; (sight reading) Algoma and Kewaunee; Second Division, Ashland, Custer of Milwaukee, Richland Center, Viroqua, Wisconsin Rapids; (sight reading) Lake Geneva, Menasha, Custer of Milwaukee, Mt. Horeb, Oshkosh, Wisconsin Rapids; Third Division, Lake Geneva and Portage; (sight reading) Ashland, Portage, Richland Center, Viroqua.

Class C: First Division, Columbus, East Troy, Monticello, New London, Plymouth, Princeton; (sight reading) Almond, Coiumbus, Markesan, Monticello, Reedsburg; Second Division, Almond, Black River Falls, Colfax, Durand, Ft. Atkinson, Markesan, Monroe, Port Edwards, Reedsburg, Westby; (sight reading) Black River Falls, Eagle River, East Troy, Ft. Atkinson, Monroe, Nekoosa, New London, Phillips, Plymouth, Princeton, Viola, Westby; Third Division, Eagle River, Mukwonago, Nekoosa, Phillips, Viola, Weyauwega; (sight reading) Colfax, Durand, Mukwonago, Port Edwards, Weyauwega.

Parade appearance—Classes A and B: First Division, Algoma, Green Bay, Kewaunee, Menasha public, St.

Mary's of Menasha, Oshkosh; Second Division, Ashland, De Pere, Manitowoc, Portage, Richland Center, Two Rivers, Viroqua, Waupun, West De Pere, Whitewater, Wisconsin Rapids; Third Division, West, Custer of Milwaukee, Shorewood, Stevens Point, Wauwatosa.

Parade appearance—Class C: First Division, East Troy, Markesan, Nekoosa, Reedsburg; Second Division, Black River Falls, Colfax, Eagle River, Elkhorn, Monticello, New London, Plymouth, Port Edwards, Phillips, Princeton, Shawano, Viola; Third Division, Almond, Columbus, Durand, Ft. Atkinson, Mukwonago.

Maneuvering—Classes A and B: First Division, St. Mary's of Menasha and Menasha public; Second Division, Algoma, Ashland, Kewaunee, Whitewater, Wisconsin Rapids; Third Division, Two Rivers and Stevens Point.

Maneuvering—Class C: First Division, East Troy and Reedsburg; Second Division, Elkhorn, Plymouth, Shawano; Third Division, Columbus and Markesan.

So ended the first glorious day of the Wisconsin State Musical festival. The following day was devoted to orchestra, ensemble, and solo events. The results of the orchestra contest are given below:

Class A: First Division, West of Madison; (sight reading) Wauwatosa, West; Division Two, Shorewood of Milwaukee and Wauwatosa; (sight reading) Shorewood and Merrill; Division Three, Merrill.

Class B: First Division, Central of Madison; (sight reading) Central; Second Division, Green Bay; (sight reading) Green Bay.

Class C: First Division, Nekoosa, Waupun; (sight reading) Nekoosa, East of Madison, Waupun; Second Division, East, Wisconsin Rapids, Black River Falls; (sight reading) Wisconsin Rapids, Evansville, Black River Falls; Third Division, Evansville, Plymouth, Stevens Point, Antigo; (sight reading) Plymouth, Antigo, Stevens Point.

1700 in Montana

The largest music event ever held in Havre, Montana, brought fifty-two bands to the sixth annual North Montana Music festival there May 9. Seventeen hundred school musicians participated in the massed band concert under the direction of Charles Simon of Wolf Point, Montana.

The festival is sponsored yearly by the Havre chamber of commerce. Judge C. B. Elwell was chairman of the affair this year. He was assisted by Clifford D. Knapp, for the past six years director of the city and school bands of Havre. Mr. Knapp was the originator of the festival.

A special feature of the festival was the Girls Kiltie Pipe band from Calgary, Canada. The girls, in kiltie costume, brought variety and color to the gathering, with their program of bagpipes and drums, and doing the Highland fling and sword dances.

Another spectacle of the day was the colorful parade which included seventy floats, made by the business men of Havre, interspersed with the participating bands. The massed band concert was also quite delightful with twelve twirlers performing on either side of the directors during the concert.

Bands participating in the festival included those from Joplin, Washington, Lincoln, Gildford, Rudyard, Sunnyside, Havre junior high school, Kremlin, Devlin, Box Elder, St. Jude, Calgary, Glasgow, Shelby, Fort Benton, Anaconda, Culbertson, Sweet Grass, Wolf Point, Medicine Lake, Harlem, Big Sandy, Chinook, Scobey, Malta, Choteau, Whitetail, Froid, Inverness, Poplar, Choteau City, Nashua, Cut Bank, Conrad, Antelope, Saco, and Plentywood. Among these were fourteen rhythm bands, thirty-six regular bands, and two drum corps.

Arkansas Results

The Arkansas State Band and Orchestra association held its annual contest, April 24 and 25, in Fort Smith. Among the First Division winners were the following bands:

Class A: Hot Springs, Little Rock, Fort Smith, and Pine Bluff; Class B: Texarkana, Harrison, Russellville, and Arkadelphia; Class C: Monticello, McGehee, Smackover, and Magnolia; Class D: Little Rock Second and Fort Smith grade; Class E: Pine Bluff junior high.

Orchestras placing in First Division were Little Rock and Fort Smith. Both were Class A groups.

The officers of the State association in charge of the Arkansas contest are J. A. Day, Fort Smith, president; J. D. Henley, Conway, first vice-president; Maurice Soule, Paris, second

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Reading down: Holyoke, Colorado, band, rated Superior in Class C in Rocky Mountain contest. Holland, Michigan, Tulip Festival band, Frank Simon, guest conductor; Eugene F. Heester, host. Shenandoah, Iowa, high school marching band, rated Superior in State contest. The Waxahachie, Texas, high school band, First Division in Eastern Texas Division contest this year. The Glasgow kiltie band lent much color to the picturesque festival in Havre, Montana.



vice-president; and Addison Wall, Fort Smith, secretary-treasurer. Other members of the board of control are J. E. Justice, Magnolia, and L. O. Wallick, Monticello.

1,200 in South Dakota

May 2 saw 1,200 school musicians in Rapid City, South Dakota, to participate in the seventh annual Black Hills Music festival. Schools west of the Missouri river had been invited to attend. The musicians were quite fortunate in having as their guest conductor, Karl L. King, famous composer and director of the Fort Dodge, Iowa, Municipal band. Mr. King also acted as critic for the instrumental groups.

For the first time an out-of-state band was present for the festival. This band, directed by F. R. Bond, came from Gillette, Wyoming.

High school bands and orchestras, with their directors, were Belle Fourche band and the Spearfish band and orchestra, Charles McClung; Lead band, H. P. Elster; Rapid City, C. H. Schwentker; Sturgis orchestra and junior band, Arlie H. Richardson; Edgemont band, Ralph S. Nohlgren; Hot Springs, Charles Mueller; Wall band, G. E. Sullivan; Kadoka band, Lowell C. Engelen; Philip band, Virgil Zimmerman; Wasta band, Charles H. King; Deadwood band, G. C. McClung; and Newell band, Burns E. Taft.

Color in Michigan Festival

Holland, Michigan, was the scene of another gala event this year with the celebration of the annual Tulip festival on May 16 to 24. The school bands of Michigan aided in the celebration on May 23 with a band review. Frank Simon, president of the American Bandmasters association, was guest of honor, directing the combined bands. Raymond F. Dvorak of the University of Wisconsin judged the twenty-five participating bands.

Members of the review committee were Eugene F. Heeter, chairman; Mrs. J. E. Telling, C. Neal Steketee, Vaudie Van Den Berg, William Van Den Berg, Adrian Klaassen, B. A. Mulder, Arthur Wrieden, John Arends-horst, Andred Klomparens, William Connelly, and M. P. Russell. J. J. Riemersma was chairman of the parade committee.

Oklahoma Contest Successful

Another very successful music event of the spring was the Oklahoma Interscholastic Music contest held April 30 and May 1 in Norman. The out-of-state judges were Edward Meltzer, Chicago; Dean Hugh Altavater, Winfield, Kansas; Dean T. Stanley Skinner, Springfield, Missouri; and

A. M. Culpepper, Baton Rouge, Louisiana. Lewis S. Salter was the state director of the instrumental contests. The results follow:

Orchestra—Class A: First, Stillwater; Second, Classen; Third, Capitol Hill. Class B: First, Newkirk; Second, Konawa; Third, Nowata.

Band—Class A: First, Central; Second, Cushing; Third, Stillwater; (sight reading) First, Drumright; Second, Central; Third, Enid; (marching) First, Drumright; Second, Cushing and Enid. Class B: First, Perry; Second, Konawa; Third, Fairfax; (sight reading) First, Perry; Second, Jenks; Third, Nowata; (marching) First, Perry; Second, Fairfax; Third, Nowata. Class C: First, Bowlegs; Second, Medford; Third, Goodwell; (marching) First, Goodwell; (sight reading) First, Bowlegs; Second, Goodwell; Third, Wayne.

Seventy-seven high schools entered the contest, making a total of 266 entries, including ensembles and soloists. Schools with the highest number of points for the contest were Stillwater with 42, Enid with 25½, and Central with 23.

Colorado Draws Large Number

One of the largest contests of the west was the Rocky Mountain High School Band, Orchestra, and Ensemble contest held in Denver from April 28 to May 2. The parade contest was won by Limon high school. Ratings of the bands and orchestras are given below.

Band—Class A: Superior, Sterling, Fort Collins, Colorado Springs; Excellent, Englewood, South Denver, Greeley, Boulder, Pueblo Centennial, East Denver, Longmont; Good, Pueblo Central and Grand Junction. Class B: Superior, Fort Morgan and Fruita; Excellent, Wray; Good, Wheatridge, Littleton, Brighton, Walsenburg, Limon. Class C: Superior, Eads, Julesburg, Holyoke; Excellent, Kit Carson, Alamosa; Good, J. K. Muller Home, Eaton, Steamboat Springs, Cheyenne Wells. Class D: Superior, Loveland; Excellent, Julesburg. Class E: Superior, Colorado Springs and Englewood; Excellent, Smiley junior high of Denver, Greeley. Class F: Excellent, Ovid; Good, Crook.

Orchestra—Class A: Superior, South Denver, Sterling, Fort Collins, Colorado Springs; Excellent, Grand Junction, Pueblo Centennial, Greeley, Longmont; Good, Boulder. Class B: Superior, Loveland; Excellent, Walsenburg and Fort Morgan. Class C: Superior, Brush and Cheyenne Mountain; Good, Windsor, Johnstown, and Ault. Class E: Superior, Greeley; Excellent, Englewood and Colorado

Springs. Class F: Good, Calhan, Prospect Valley, Henderson.

Interest High In New York

Frederic Fay Swift of Ilion was chairman of the very successful State contest sponsored by the New York State School Band and Orchestra association, May 8 and 9, in the Union-Endicott high school in Endicott.

The judges for the state finals included Capt. Charles O'Neill, Quebec; Pierre Henrotte, New York city; Miss Bessie Stewart Bannigan, Utica, New York; Ralph Kurkowsky, Syracuse, New York; Craig McHenry, Ithaca, New York; and Lee C. Small, also of Ithaca.

Orchestras recommended for the 1937 National were Class A, Jamestown directed by Ebba Goranson; Class B, Port Washington directed by Paul Van Bodegraven; and Class C, Hamilton directed by Cornelius D. Gall.

Bands recommended for the 1936 National were Class A, Jamestown, Arthur Goranson, director; Class B, Port Washington, Massena directed by Charles D. Robb, Barker directed by Charles R. Barone, Canandaigua, directed by Raymond Russell, Lowville directed by Luther Askin; Class C, Madison directed by Donald Judd, Groton directed by Nick Mayer, Lakewood directed by Arthur Goranson, Port Byron directed by E. L. Freeman, Angola directed by John Surra.

Among the program chairmen for the various solo and ensemble events were John C. Fraser, Seneca Falls; John Surra, Buffalo; Acton Ostling, Endicott; Charles Robb, Massena; and Paul Erlanson, Cazenovia.

Chairmen for the band and orchestra events were Mr. Van Bodegraven, Mr. Goranson, Mr. Swift, Mr. Russell, Charles C. Hill, Floral Park; and Thomas L. Gillespie, Endicott.

30 Groups in Rhode Island

The Rhode Island State Tercentenary committee was the sponsor of the State Festival of Music which was held Saturday, May 16, in Providence. The festival was given under the direction of the Rhode Island Bandmasters association and the Rhode Island Music Educators association. Over thirty school bands and orchestras participated in the gala events.

A glamorous spectacle was the Tercentenary parade of the junior and senior high school bands with their national and state color emblems resplendent in the sunlight. The marshal of the parade, appointed by the Tercentenary committee, was Earl C. Webster. The members of the staff assisting Mr. Webster were Capt. James

A. Murphy, Woonsocket; Capt. Joseph F. Frappier, Providence; Capt. Walter F. Parker, Central; Capt. Francis A. Lennon, Hope; Lieut. George R. Thompson, Samuel W. Bridgman junior high school; Lieut. Robert E. McMillan, Central high school; Lieut. Peter E. Donnelly, Roger Williams junior high school; and Lieut. Leonard K. Elsworth, Cranston.

Thomas J. Grady of Woonsocket led the massed bands in the playing of the national anthem.

Chenette, Florida Chairman

Ed Chenette was in charge of the Florida State contest held April 24 and 25 in Tampa. The contest included string solos and ensembles; reed, wind, brass, and drum solos and ensembles; and concert and parading bands. The Sebring high school band was judged the outstanding band in Class A. This band is directed by P. J. Gustat. In the Class B group Fort Pierce was judged the best. The Fort Pierce band is directed by James Crowley and, according to Mr. Chenette, "Mr. Crowley's marching organization was the best I have ever seen, barring none." Mrs. James Crowley's Class D band from Vero Beach also received much favorable comment.

Fine Turnout in West Virginia

West Virginia musicians were thrilled beyond all expectation at the fine turnout accorded the State High School Band festival, Saturday, May 2, in Huntington. To Henry C. Shadwell, president of the state association and director of instrumental music in Cabell county, should go a great deal of credit for the success of the event. Harold B. Leighty, St. Albans, secretary of the association, also worked untiringly in the interests of the festival.

Sixteen bands took part in the parade, each band executing intricate maneuvers with delightful precision.

Through a system of points, arranged by the association, awarded to individual players in the school bands, three festival bands, Classes A, B, and C, were formed. The students were allowed a given number of points for having followed suggested routine, etc., since January 1, and the players having seven hundred points, or more, at the time of the festival were placed on the honor roll and became eligible for the festival band. The members of these bands were selected by the committee appointed, after considering the individual qualifications and the needed instrumentation, on the basis of that suggested by the Na-

tional School Band association.

These bands were assembled and rehearsed Friday and again Saturday morning. Saturday night a concert was presented under the baton of Dr. Grant Connell of Capitol College of Music and Oratory, Columbus, Ohio. One of the selections was "On the Street," written especially for the occasion by Dr. Connell. All in all there were 316 players, representing 45 different high schools.

27 Groups in Vermont

The instrumental division of the Vermont Music festival consisted of two concerts on May 1 and 2 in Burlington. These were directed by the Headmasters club of Vermont and the Vermont Music Supervisors association, under the auspices of the Lions club of Burlington.

Seventeen orchestras and ten bands participated in the concerts. One of

(Turn to page 33)

I Champion the SUSTAINED Tone

By E. R. Steg, Wind Instrument Instructor
State Teachers College, Emporia, Kansas

● IN MY FORTY years of experience in teaching and in playing in grand opera and symphony orchestras in Germany and in America, I have come to appreciate fully the value of long, sustained tone practice on wind instruments. I myself work regularly on sustained tones on my instrument, the oboe. Furthermore, one of my advanced students, a clarinetist, who has studied the Baermann Method, op. 64; Cavallini Thirty Caprices; Gambaro Ten and Twelve Caprices, op. 9 and 18; Kroepsch Studies, pt. II and III; Langenus Virtuoso Studies; and Rose Forty Studies; and who only a short time ago played the Mozart Concerto with a symphony orchestra, says, "I can't play if I do not have my long, sustained tones each day." He devotes a considerable portion of his four hours of daily practice to sustained tone work.

What is the purpose of sustained tones? Through careful study of them, the student becomes conscious of the beauty of tones, acquires proper breath and tone control, and secures a good attack and release. On the other hand, I heard many wind players in the all-Kansas music competition and festival, April 21-24, in Emporia, who were able to play the hardest technical pieces but who had harsh, unmusical tones. Upon questioning them, I found that these individuals had never studied sustained tones.

A wind instrument student should start playing whole notes (four beats to the bar, M. M. = 60) preferably in one octave scale work at first. As the student advances, he should hold the notes longer, up to sixteen

beats at the same speed, beginning each one with a soft attack, increasing the volume in the middle, decreasing the tone, and finally releasing it nicely. Although in the beginning the student should make only a very slight crescendo, as he becomes more proficient he should make the crescendo from a *piano* to a *forte* and back.

If the student's lips and muscles ache or become tired from the long tones, he should quit for a short time or practice something else; however, he should work the same way again the next day. The final result can be nothing but a good embouchure and excellent tone control. In working with a smaller child, one must, of course, be very careful not to overwork him by asking him to hold the note much longer than four easy beats. One must be content to let him develop a bit more slowly than would an older person.

In addition to the long sustained scale work I advocate the practice of the same scale in quarter notes (legato tonguing), eighths, triplets, four sixteenths, six sixteenths, and, by very advanced students, eight thirty-seconds to the beat. At each lesson the pupil should be given a new scale until he has worked through the entire scale system in the full range of the instrument. He should do all scale work without music.

I contend, in closing, that the only proper way to build a good tone in a wind instrument player is through the study of sustained tones, more careful breath exercises, and well-executed attacks and releases.

Developing LIPS

for Tone and Endurance

By Joseph Gustat
St. Louis, Mo.

• THE POSITION of the mouthpiece on the lips should be about two-fifths on the upper lip and three-fifths on the lower lip. A slight deviation may be allowed either way and still produce satisfactory results. The mouthpiece should never rest on the mucosa (the red or tender skin of the lips). The formation of the teeth may cause the movement of the mouthpiece either way. On a larger mouthpiece such as trombone, baritone, or tuba, this position is not necessary as the mouthpiece is large enough to cover a large surface.

The greatest amount of pressure should always be carried on the lower lip. Since the lower jaw is the one that moves, it seems more natural to keep the mouthpiece anchored on the upper lip. The lower lip is the sturdiest of the two as there are several groups of muscles involved, whereas on the upper, there is only one.

When the lips tire, there is a natural desire for relief. The only lip that can be relieved is the lower, by allowing the jaw to recede. Since the upper jaw is stationary, there cannot be any relief for the upper lip. The upper lip being the weakest of the two and using the most pressure on it lowers one's resistance much sooner. The trouble starts at this point. The excessive use of pressure causes rigidity throughout the whole body, especially the neck. When the neck muscles become tense, the air column becomes restricted.

The knowledge of the facial muscles as it concerns the playing of brass instruments seems to be understood very little.

I have listened to some fine artists play and lecture on their methods. Their style of playing was almost a complete reversal of what they advocated. While they were fine performers, their knowledge of embouchure was nil.

To have endurance, range, and a good tone, the proper practice to de-

velop the right muscles of the lips is necessary. Everyone strives to attain a good upper register. To play a high tone requires a rapid vibration of the lips. This may be obtained in two ways: by pressing the mouthpiece very tightly against the lips or having enough muscular power to set the lips tense enough. If the lip muscles are not powerful enough to contact to that degree, it is necessary to press the mouthpiece tighter. Continued excessive pressure will soon numb the nerves and muscles of the lips. In a short time they will not respond. I advise all to obtain a chart of the facial muscles and make a close study of it. Check over it as I explain my method, and it will be more readily understood.

There is an oval muscle around the mouth. On the upper lip on each side of the nose there is a cord-like muscle that raises the lip when in action but should never be in use when playing. If used, it will draw the upper lip from under the mouthpiece. In the center of the lower lip there is a powerful muscle which extends from the tip of the lip to the chin. There is also another muscle on each side of the chin muscle running diagonally and extending from the neck to the tip of the lip underneath the oval muscle.

In the lower lip there are three important muscles that are actually involved under the mouthpiece. These muscles are all on a different angle. In the upper lip there is only one muscle directly involved. It is conceded by most teachers that the upper lip is most important from the standpoint of vibration. Therefore, it must be left free to vibrate properly. I may be premature in making this announcement as the experiment has not been thorough enough to make a positive assertion. However, thus far I am convinced that the upper lip is the most important.

A rubber pad was substituted for the lower lip. While the tone was not clear, I was able to play a fair range. When the pad was substituted for the upper lip, it was difficult to produce any tone and that one only in the lower register. As I remarked above, the experiment was not extensive enough to lend it any authenticity.

There is an erroneous idea that when the lips are stretched across the teeth or the corners of the mouth drawn back, the lips are contracted in a manner to produce high tones. What has really happened is the cheek muscles have become tense and have stretched the oval muscle to a point where they cannot resist pressure. To prove this set the lips in a normal position, then place the finger tip on the embouchure, then draw the corners of the mouth back. There will be little if any resistance offered when the corners of the mouth are stretched.

Stretching the lips only works the cheek muscles, which in time will develop to such an extent that they will cramp all the lip muscles.

Place the finger tip on the lips again, starting with the lips normal. Then move corners of the mouth slightly forward. In other words get the feeling that the lips are bunching but not to the extent of a pucker. I am sure if this is done correctly you will readily feel the difference.

To get the proper idea (still using the finger) imagine that you are playing C 3rd space with the lips slightly bunched. Then relax the corners of the mouth until they are to the point of being puffed with air. Drop to the octave below. Repeat that several times. Now try it on your instrument. These movements are lip calisthenics and will develop the muscles that are actually involved in playing a brass instrument.

Remember while this is being played, the lower jaw should never move.

Attention to DETAILS

Essential to Good Clarinet Playing

By Edmund C. Wall

Solo Clarinetist with the Goldman Band

● THE DEMANDS ON the first chair clarinetist with the modern concert band are greater than ever before. Arrangers seem to believe that the clarinet has unlimited facility of execution. It is also true that the solo clarinetist has many more cadenzas to play than any other player in the band. Because of the unusual responsibility, and with the idea of helping to overcome some of the principal difficulties encountered, I will try to give here some hints which I have found very valuable.

A very sizable hurdle is the matter of the reed. To play with any degree of comfort and sureness requires a reed which is at least dependable. Placing an entirely new reed on the mouthpiece and immediately subjecting it to hard, continuous playing, places a great strain on the fibres of the reed and causes them to break down much sooner than if the reed were broken in gradually. This also causes the reed to become swollen and warped out of its normal proportions. The flat side becomes uneven and the reed no longer functions properly. I usually keep about eight selected reeds ahead and play on each reed a little every day. It seems to me that the gradual breaking in of a reed, by practicing on it about ten minutes each day, causes the pores of the cane to close and, according to my experience, makes it more dependable and longer wearing. Even the weather and the humidity in the air have an effect on reeds; and while one reed may not work so well one day, by having a number to pick from, a reed can generally be found which will play better. The same quality of new reeds can be obtained by any player, but the art lies in knowing how to get the best out of them. In short, by all means break in your new reeds gradually.

In my work I have found a mouthpiece facing so constructed that it answers my purpose better than any other. This facing has an opening precisely .6875 millimeters in length



Edmund C. Wall is perhaps the best known concert band solo clarinetist in America. A pupil of his father, an old-time Sousa clarinetist, and Alexandre Selmer, he has held the solo clarinet chair with the Sousa band for many years, and, latterly, has been clarinet soloist with the Goldman band. He does considerable teaching, takes a keen interest in the clarinetist-in-the-making, and is developing some very fine clarinet talent. >>>

from the extreme tip of the mouthpiece, and is known generally as the French table or facing. It has a fairly good opening at the tip, measuring .034 millimeters. In selecting a mouthpiece for my use it is not only a matter of getting one with a good, brilliant tone, but which also has a facing that is not too difficult to tongue in staccato passages and which with hours of constant playing does not become too tiring on the embouchure. No matter how fine or experienced the clarinetist, it is undeniable that he is a slave first to his reed and second to his mouthpiece. Without these requisites being in perfect balance with his embouchure, he is indeed up against it.

In selecting an instrument one ought to be sure that it is in as good

tune as possible. The clarinet is tuned in 12ths and, of course, cannot be expected to be as well in tune as an instrument made in octaves. Nevertheless, improvements in clarinets have been so rapid in the past ten years that the natural shortcomings of this instrument in 12ths have been minimized considerably. While it is true that no two clarinets play precisely alike, I know it to be a fact that there are clarinets so made today that one can play in excellent tune throughout the entire register without favoring or using any extra pressure except for the last few high notes. In other words, one should play from low E natural to high E natural in altissimo, at least, with precisely the same lip formation and

(Turn to page 39)



Heading the festival staff again this year, we introduce to you Philip Maxwell, the genial friend of music and dynamic executive of this greatest of all music festivals on the North American continent.

• • •

Class D: "The Elves Overture," Kiefer; Selection from Tannhauser, Wagner; "Southern Tone Poem," Hosmer; and "Romance in Eb," Rubenstein.

The deadline for entry is Monday, August 3, at 6 p. m. Only bona fide members of an organization shall play in the band, and no organization may have less than twenty members. If the director plays an instrument, he is counted a member of the band.

Gold, silver, and bronze medals will be awarded each individual of every winning group, and batons will be presented to victorious band directors.

Classes C and D bands will compete in the Oriental room of the Knickerbocker hotel. Sponsorship by a newspaper, civic or musical body is suggested, although not required.

All official entry blanks and detailed information about the contests and the festival may be obtained by writing direct to Philip Maxwell, festival headquarters, Room 1418, Tribune Tower, Chicago.

NEXT Attraction The Chicagoland Music Festival

● ONE OF THE greatest annual musical events of this country is the Chicagoland Music festival, sponsored by the Chicago Tribune and affiliated newspapers, which this year will take place on August 15. Over 600,000 people have attended the spectacular night feature at Soldiers' Field during the past six years, and nearly thirty thousand musicians have taken part in the contests.

The entire day, of this great annual event, is devoted entirely to contests in all branches of music. Although the festival occurs each year while school bands are deep in the vacation period, there are several contest features which are more and more attracting the attention of school musicians of the middle west. These are the juvenile band contests, the baton twirling contest, and, added this year, solo contests for cornetists and violinists.

Local school music directors are taking a more active part this year than ever before. Twenty-one bandmasters pledged their support at a dinner meeting held recently at the call of Howard Stube, president of the Chicago School Band association. It is part of that plan to mass a band of a thousand players to march into the festival field in formation and later play a concert number on the platform, which will be broadcast.

The juvenile band contests are divided into two groups, Class C for bands of more than thirty players and Class D for bands of less than thirty players. Each competing band will be required to play two numbers from the following list, the first one required:

Class C: "My Maryland Overture," Fuhrer; "Moonlight Sonata" (1st movement), Beethoven; "Ghost of the Warrior Overture," Grossman; and "Prelude du Deluge," Saint-Saens.

• • •

At the Chicagoland Music Festival meeting were, first row: Messrs. Stube, Dowse, Coo, Fain, Reid, Stark. Second row: Miss Larson, Messrs. Butler, Sawyer, Lillie, Creitz, Rifkind, Barabash. Third row: Messrs. Brill, Harvey, Seabury, Ostergren, Gish, Hansen, Fagan. Capt. Huff is not in the picture.



Personal Appearance

By Max Fischel

Noted violinist and teacher

IT IS AN undisputed fact that the student who plays the violin in a relaxed manner and without undue effort holds the advantage over the one who, although his performance may be good, does not understand what ease and muscle control really mean when appearing in public. This is usually very apparent when hearing a number of pupils play in a violin contest.

I remember a distinct case during a contest in which I acted as one of three judges. A young man of about eighteen years played the fourth and fifth movements of the "Symphonie Espagnole" by Lalo and the "Perpetuum Mobile" by Novacek. His playing of the Andante and part of the Rondo in the Lalo number were actually outstanding, and all of the judges felt he was a sure winner, when suddenly his tone seemed to harden and his bowing became unsteady, and by the time he had finished the "Perpetuum Mobile" of Novacek his bow control was completely lost and he could not do justice to the splendid talent he possessed.

One of the judges asked me what had happened to his playing and how a splendid performance at the start became a really bad performance as he progressed. To me the cause was very evident, but I just made the remark that he tired and lost the marvelous control he showed at the start. I decided to talk to the boy and in a tactful manner lead up to his way of studying. I asked him what were the most important criticisms that his teacher made during his lessons. Then I decided to ask him some very necessary questions and immediately found out that the physical development regarding the correct use of the fingers and bow were overlooked and presented only in a slipshod, careless manner, to the detriment of this especially talented boy.

Two years later the boy came to study with me at the Chicago Musical college, and for at least a year I worked with him on the correct way to use the bow and fingers. After four

years of diligent study he was ready to accept a position as second violinist in one of the leading string quartets in the country, and first violinist in one of the leading symphony orchestras in America. Both places were awarded by a very strict competition.

I think the teacher who feels that much of his teaching is done at random should at every opportunity place himself in the hands of an experienced and capable teacher; one who has made a specialty of looking into teachers' daily problems and finding ways and means of presenting the solution to them in a logical manner, the teacher in turn passing the ideas along to his pupils. It is appalling how many fine players who have had excellent training overlook the value of correct fundamental training from the first stroke of the bow and placing of the fingers. I sometimes think after giving a summer teachers' training class, and contacting many teachers who come for this class to the Chicago Musical college that all many of the teachers seem to think about is to make a number sound in a creditable manner and overlook completely the thought that a student is bound to bump against a "stone wall" sooner or later unless careful training is begun from the first lesson, and that the student, no matter how young, is sure

to understand what the teacher wishes to imply.

I have a very talented student that fits into this category at present studying with me. She plays in a very musical manner. She is trying to develop a technic in a couple of years that should have been taken care of in her early years of study. Consequently, when very difficult passages are encountered, it takes her, because of her lack of physical training, much longer to master them and with great effort, and although she does play the most difficult pieces in a splendid manner, she always feels that they tax her technic and because of that her mental state of mind is not at its best. This, naturally, affects her playing. One must possess a surplus of technic in both bow and fingers to do oneself justice.

In the musical examples I have given some ideas of how easy it is to improve seemingly awkward places if one understands the physical side of teaching and can at a glance see what is necessary to remedy the fault.

In the first example awkwardness is often felt when playing the figure following the second beat, because when playing the "A" and "B," the first finger is drawn backward out of position, instead of remaining quiet. This has a tendency to strain the muscles of the third and fourth fingers. It is a common fault. Look for it in your own teaching.

The fingering in Example 2 should only be used if the technic of bow and fingers is highly developed. Although it is an effective fingering, results will only be certain if the player is ready to use it. Be sure to pass the bow over the strings in a smooth manner.

In Example 3 the desired effect is made as much with the bow as with the trill. The bow must rest firmly on the strings during the trill. When changing the trill, the accent with the bow must stand out clearly. In meas-

(Turn to page 38)



• DIRECTORS ARE frequently called upon to supply an orchestral accompaniment for a vocal number. Usually the available time is short, allowing no elaborate scoring. In such cases there are some routine shortcuts that prove a great help—first of all, in the matter of the actual score itself.

Instead of a regulation full score, write three "short scores." Put the strings, wood-wind, and brass on separate scores so that three copyists can work at the same time. If the arranger is a beginner, this is good practice, too, for it is easier to comprehend a score which includes only one group of instruments.

For example, illustration A shows the way a few measures of "The Road to Romany" looks in short scores.

Illustration A



For vocal accompaniment the strings are of greatest importance and provide sufficient support in themselves. Even a violin and 'cello added to the piano make a fine effect. Since this is the commonest of all combinations let us see how it may be arranged.

If the singer to be accompanied has a voice sufficiently strong to carry

SCORING for the Small Orchestra

• • •
By Don Wilson
Concluding a Series

over counter-melodies, it is possible to give the violin an obbligato and the 'cello a secondary harmony part. When there is some doubt as to whether a singer can stay on the vocal track when competing with other melodies it is wise to write a two-line violin part, the top line containing the melody. In case of mishap the violin can come to the rescue of the floundering singer. A commercial example of a violin, 'cello, and piano vocal accompaniment with solo parts cued in is shown in illustration B.

Illustration B

PIANO
Moderato con tenerezza

VIOLIN
Moderato con tenerezza
Obbligato

'CELLO
Moderato con tenerezza
Obbligato

In arranging for the full orchestra there are a number of more or less set styles that may be followed for convenience. The old system was to give the first violins the melody, either in unison or octaves, the seconds and violas "after-beats," and the 'cello either the melody an octave lower or a modified bass part.

For example, illustration C shows how this would look for both piano and strings.

In modern arrangements, especially for radio, the first violins are divided into groups A, B, and C. This provides the melody and principal harmony in parallel motion, as shown in illustration D.

Illustration C

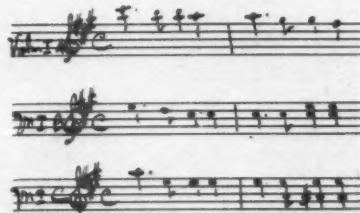


Lack of space makes it impossible to include a complete score in these columns. At most public libraries there are copies of partituras (full scores) of the operas. These provide valuable study, especially in the matters of practical layout, balance, and color.

For a starter read "La Traviata," which has good solid string parts, then "Tosca" for color, and lastly Wagner for a combination of all orchestral possibilities.

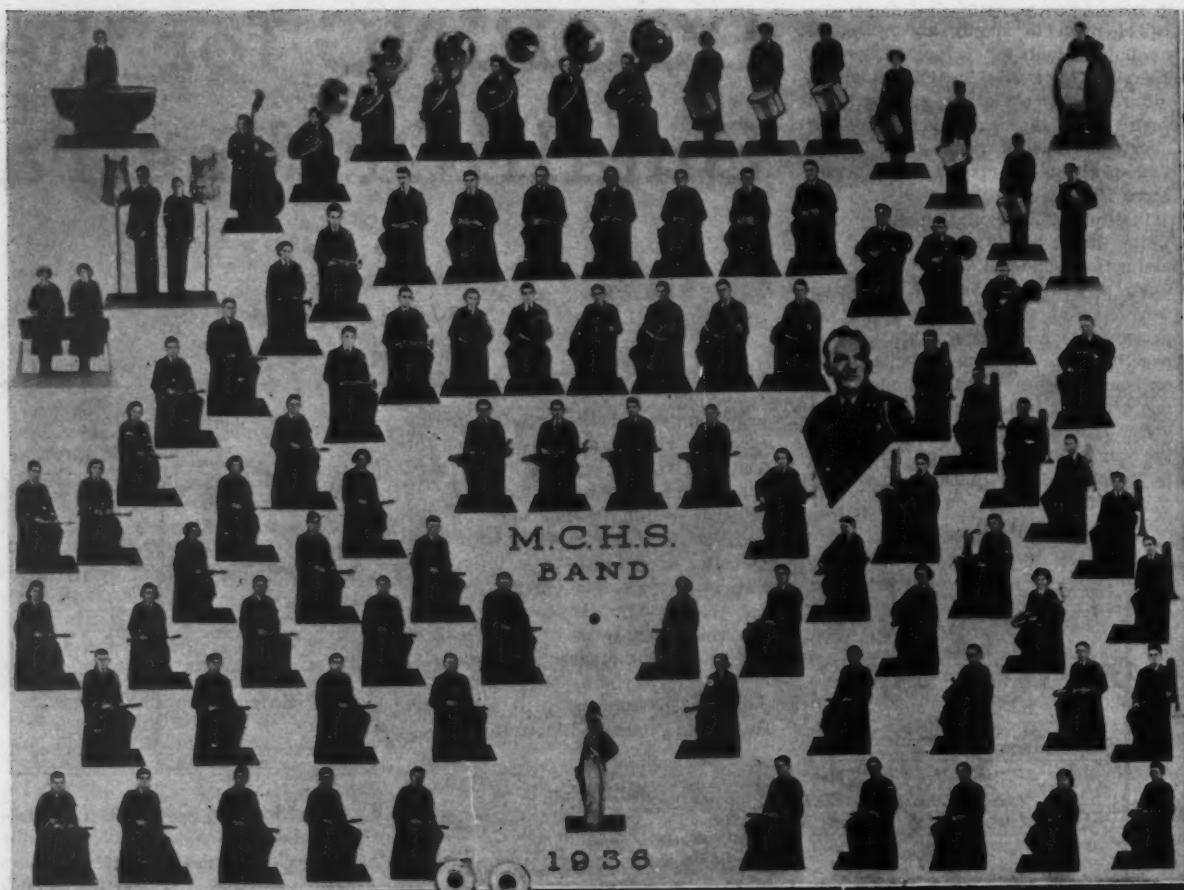
Some common faults to be avoided are wind parts too high (see range table in previous editions of *The SCHOOL MUSICIAN*), too much brass, too much melody, monotony due to

Illustration D



carrying out the same style too long, and counter melodies too prominent or with too much movement.

Remember, a vocal orchestration is a frame. It should not outshine the picture.





They All Made ★ FIRST ★ Division ★

First Column: Mason City, Iowa, high school band, directed by Carleton L. Stewart. Placed in First Division, Class A. This band has had an outstanding record, being high in National contests for several years. Placed in First Division at the 1934 National in Des Moines.

Northwood, Iowa, high school band, directed by L. T. Dillon. Placed in First Division, Class C, in Cleveland. Nucleus of the Northwood Municipal band which gives ten concerts during the summer.

Urbana, Illinois, high school band, directed by Graham T. Overgard. First Division, Class A, in Cleveland. First honors in Illinois State contest every year since 1932. Second Division 1933 and 1934 Nationals.

Shaw high school band, East Cleveland, Ohio, directed by Milton G. Niergarth. Placed in First Division, Class A, in Cleveland. First place in 1933 and 1935 State Contests.

Second Column: East high school band, Aurora, Illinois, directed by M. W. Rosenthaler. Placed in First Division, Class A, in Cleveland. First Division 1933 National in Evanston, Illinois. First Division in State finals in 1931, 1933, 1934, and 1936.

Geneva, Illinois, high school band, directed by Fred R. Bigelow. Placed in First Division, Class C, in Cleveland. First Division in State in 1935 and 1936. Organized in 1929 with twenty-three members; now numbers sixty.

Port Washington, New York, high school band, directed by Paul Van Bodegraven. Placed in First Division, Class B, in Cleveland. Highest rating in New York State in 1934, 1935, and 1936.

Highland, Illinois, high school band, directed by George A. Raffaele. Placed in First Division, Class C, in Cleveland. Second Division in 1934 and 1935 State contests.

Iowa City, Iowa, high school band, directed by Lloyd F. Swartley. Placed in First Division, Class B, in Cleveland. Has received First Division rating in the Iowa State contest during the past four years.

Cleveland Heights, Ohio, high school band, directed by Ralph E. Rush. Placed in First Division, Class A, in Cleveland. Placed in Second Division in 1934 National in Des Moines. First Division in Greater Cleveland contest in April this year.

Eavesdropping

By Jean Dragoo

June spells vacation, but you had better be on guard for you can rest assured that your doings will not go unnoticed by the Eavesdropping reporters. We will look for a letter chock full of pictures from each reporter not later than August 20. One parting favor from the graduating reporters—won't you see to it that some one is appointed to keep us posted on your school mates?

First in Colorado

With ninety-seven points to his credit Donald McLellan won First place in the Colorado State Trumpet Contest, May 2, in Denver. Donald, age 17, is the solo trumpet player for the Englewood, Colorado, high school band, directed by Herbert K. Walther.

Winning First place in the State was not a new experience for Donald, however. He won First place in the Junior Section when he was in the ninth grade. In this contest he scored 98 points.

Colorado has produced some fine school musicians during the last few years, and we are happy to have the opportunity to introduce to you another of their students.



Who Wouldn't Be Proud?

Bettie Jean Smith, News Reporter

It isn't so very exciting to say that the Atlantic City, New Jersey, high school band recently gave its Twenty-Third Annual Band and Orchestra concert, but when you add to that the fact that the guest conductor of the program was none other than a former band member, who now, at the age of twenty, is already famous for his composition "Conquistador," you have something to be really thrilled about.

Roger M. Smith, who once won highest honors in the New Jersey trombone contest, is now studying music at the Ernest Williams School of Music in New York. Last year the Goldman band played his composition, "Conquistador" on a national hookup broadcast, with Roger directing. No wonder the Atlantic City musicians were proud to have him return and lead them in the playing of his work.

A few weeks before the concert the orchestra entertained at the State Federation of Music Clubs convention in the city. Featured on this presentation was a Grieg



piano concerto, played by a local pianist, Joseph Lilly.

The band ended its season after playing for the annual high school Relay carnival and the Decoration Day parade, and the Commencement exercises brought the work of the orchestra to an end. Bettie Jean, our reporter, was graduated that night, and here's wishing her the very best, and throwing in a little hope for ourselves that we'll have another such fine reporter next fall.

Would You Believe It?

It is hard to believe that this band of fifty members was only twenty-nine strong when school opened in Pomeroy, Ohio, last fall. But there are fifty of them here to tell the story now of how they grew into such a fine group of bandsters. Through interest, hard work, and organization of a mothers club a great deal of new equipment has been purchased, including some new military style caps. These boys and girls worked hard this spring with their eyes on a good showing at the contests, and we feel sure that they'll be in "big time" work when another contest season rolls 'round, 'cause they are climbers.

Eastern Bandsters

These boys who are so proudly pointing to their drum are members of the Pawtucket, Rhode Island, high school band. This picture was taken at the 1935 Festival held in Newport.

The Pawtucket band is always in the music news of the east. It was praised very highly by Lawrence Chidester in his article "East vs. West" in the October, 1935, issue of THE SCHOOL MUSICIAN. Paul Wiggin is the director of the band.



A Real Prize

William Gross is a loyal member of the Amundsen high school band, Chicago, and when that group planned a concert recently William went out with sincere enthusiasm to sell tickets for the affair. When the value of tickets sold by each bandster was counted, William had the highest total, which made him eligible for the grand prize awarded by the Band Parents association.

The clarinet which William is holding in the picture was the grand prize, and we certainly agree with William that it was a "grand" prize. William knows what to do with an instrument, too. He placed Third for his E_b alto saxophone solo in the Chicago City contest.

The Amundsen high school band did itself right proud this year in the City contest by placing First in Group B. The contest was held at Roosevelt high school.

A Florida Bandster

Thomas McGuire is one of the mainstays of the Sebring, Florida, band. The Sebring band made a good showing in the Florida contest recently. That wasn't the first time we had heard of the fine work of the Sebring bandsters. They have been in the music news of Florida for several years now.



P. J. Gustaf is the director of the Sebring band. The band plays a concert every Sunday afternoon on the Sebring pier, and it is always present at important events in the city.

Thomas Weaver is a trombonist in the Sebring band and from what we hear he doesn't fall down on his job either, and we are sorry that we can't photographically introduce him to you at this time.

Another Minnesota Group Picture One

The Austin, Minnesota, high school musical organizations are directed by C. Vittorio Sperati, and believe you me the musicians there are always busy learning something new. The work of the musicians has become a vital part of the activities

of the school during the last few years. During this past season they gave a series of free public concerts which received much favorable comment. The group also participated in the annual music festival May 8 at Mankato.

• • •
Washington Bandsters

Picture Two

Margaret Jane O'Brien, News Reporter

From twenty to sixty in two short years, that is how the Franklin junior high school band of Yakima, Washington, shot up. These bandsters are wearing spiffy uniforms, new this year, of blue and gold, and when they are on parade, the students and townspeople are mighty proud of them.

The instrument department at Franklin has furnished music for over fifty occasions this year, and \$125 was netted on the spring concert. Officers of the band are Jack Mangusson, president; Margaret Jane O'Brien, secretary-treasurer; Bill Gaiser, student advisor; and Donald Ide, drum major. H. R. Jakey is the director.

• • •
Re-organization Did the Trick

Picture Three

Only nineteen boys and girls were enrolled in the Donna, Texas, high school band, before its re-organization in September. Now the group is sixty-seven strong, with nineteen school owned instruments, four owned by the Band Mothers club, and forty-four by the individuals. It was through the untiring efforts of the Band Mothers, the backing of Supt. Harris G. Carter and the school board, and the enthusiasm of N. G. Patrick, director, that this band has made such a rapid rise.

• • •
Now Eighty-four Strong

Picture Four

Director W. Richard McCutchan gives unlimited credit to the work and fine support of the Band Mothers club for the exceptional progress this Logan, Ohio, high school band has made during the past two years. Through the efforts of the mothers the band was fully uniformed for the first time in 1934, and according to Mr. McCutchan recognition of the importance of this musical group was greatly facilitated by this feature.

Last May the Logan band sponsored the second annual Southeastern Band festival, in which approximately three hundred school bandsters participated. Following this enthusiasm ran high, and townspeople lent their wholehearted co-operation. The band is now an eighty-four piece unit, with good balance. The athletic board has now purchased complete cadet style uniforms, and the school board has presented several instruments.

• • •
Troupers in New York

Picture Five

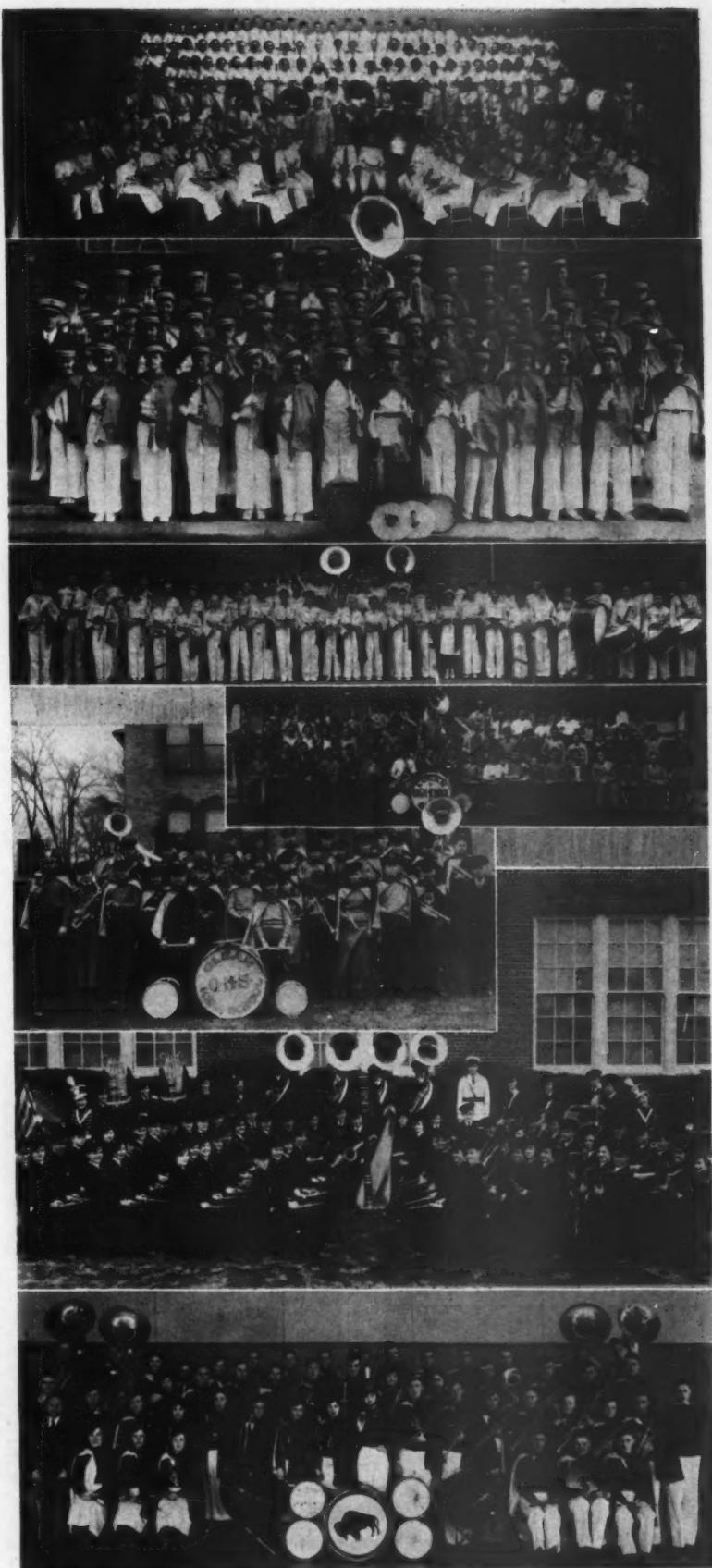
John Hardy, News Reporter

We have told you before about the ambitious young troupers who are members of the high school band out in Olean, New York. These bandsters have given broadcasts over a local radio station a number of times and have given frequent concerts in the school. The band officers are Joseph Gasdick, Jacob Steinhart, Verna Johnson, and William Buckley. Lloyd Gibson is the drum major. The band is directed by Charles E. Edel.

• • •
Contestants Are Wary

Picture Six

Entries in Texas contests always are a little jittery when they learn that the



famous "Black Cat" band from Mexia is going to cross their paths. That is just what the Mexia band always does—comes to the contests with plenty of the traditional black cat courage and almost invariably walks off with a number of honors. This spring the band placed Highly Superior in playing and First in drilling. It is a Class B band. C. R. Hackney is the director.

In the Great Northwest

Picture Seven

One of the most enthusiastic groups of school musicians we have heard about in some time is the one in the great electric city of the northwest, Great Falls, Montana. Directed by Lloyd Oakland, ninety students comprise the first orchestra and thirty-five a little symphony orchestra. The marching band is a seventy-five piece unit, skillful in maneuvering and boasting some excellent twirlers for additional color. A seventy-piece concert band rehearses one hour each day and is the official entertainer for many of the school's spring festivals. Close behind is a second band of thirty-five pieces, a training field for the concert band. Pictured you see the concert group.

A Chicago Drum Major

John Mangan is a student in the Bowen high school of Chicago, and he spends the majority of his spare time working out new routines with his baton, so that he can be of real service to his band when it goes on parade.

John is a very talented musician. He has played first chair cornet in the Bowen band for three years. In 1934 he attended the National Music camp in Interlochen,

Michigan, studying both the cornet and drum majoring. He now belongs to the famous Black Horse troop of Chicago and twirls for it when the band doesn't need him.

Chosen for California Hour

Norman B. Lamb, a Modesto high school musician, was chosen one of six music students to play for the California hour at Los Angeles, May 18. His director is Frank Triana, who assists Prof. Mancini of Modesto.

Neodesha's Reed Quintet

This reed quintet from Neodesha, Kansas, rated Superior in the State contest last spring, but right here and now we



want to say that they weren't the only ones who made a fine showing at the contests in 1935. The string trio, the string quartet, and the trumpet quartet, also brought home high honors to their school through their fine exhibition of musicianship. The orchestra, under the direction of Carl S. Carter, won First place. The orchestra was recommended to the 1935 National but was unable to attend.

The members of the reed quintet are Dean Snow, flute; Junior White, oboe; Roy Gallea, clarinet; Kenneth Steele, horn; and Ralph Vandaveer, bassoon.

A Florida Champion

This bonnie lassie is Pearle Kitty Tyler (and we like her name, too) who did such outstanding work in the Florida State Music festival this spring. Kitty won First Place in the xylophone contest. Her selection was the "Raymond Overture."



Kitty also competed in the piano and clarinet contests at the festival. She is a junior in the Hillsborough high school, Tampa, and her plans for the summer are based around a short tour of her native state giving recitals.

Winner in Nebraska

One of the youngest winners in the Nebraska State High School Music contest this spring was Robert Slemmons, a fourteen year old lad from Mitchell high school. Robert rated Superior in the baritone horn contest. The contest was held in Kearney, May 1 and 2.

Robert's director is Paul Lathrop, and if we are guessing right, we'll hear a lot more of this baritonist's fine talent when contest time rolls 'round again next spring, and we wouldn't be at all surprised if he would be top news at the National.

Eileen Is Graduating

It looks like ol' man Graduation is taking quite a number of reporters from The SCHOOL MUSICIAN ranks this spring, and we want you to know that he is leaving a big gap to be filled at the North high school in Minneapolis, Minnesota.

Eileen Washburn was one of the most faithful reporters we have ever had, and we are very sorry to know that we won't

be receiving a neatly typewritten and newsworthy letter from North high every few weeks next year.

Eileen is 17 years old. She plays both violin and viola. As first violinist she played in the school orchestra for two years and then changed to viola. She has played solo viola in the orchestra for six months.

Leads the Parades

Eleanor Swerdleger is the drum major from Great Falls, Montana, high school, and her drum majoring keeps her busy almost every spare minute, for there is an active lot of school musicians in Great Falls.

The marching band, which Eleanor leads, numbers seventy-five pieces, and the fancy twirling of its drum major is known far and wide as "something to be seen." Lloyd Oakland is the director of music in Great Falls, and he is backed up by over three hundred enthusiastic boys and girls. Charles Richards is in charge of the bands and wind ensembles, and Miss Thelma Heaton directs the second orchestra in the high school.

Kathleen Leads the Band

This young missy is the newly uniformed and very talented drum major of Curtis, Nebraska, high school. Her director, F. Vallette Hill, tells us that Kathleen Hall has been a great addition to the band this year with her twirling and skill in leading maneuvers.

A year ago there was no instrumental music department in Curtis. Today the Curtis public school and the Nebraska School of Agriculture have 150 students enrolled in the music department. Yes, sir, there is a snappy band and a well balanced orchestra in Curtis now, to say nothing of the fine soloists, a brass sextet, a sax quartet, a string quartet, and a drum unit.

Hammond Wood-wind Quintet

Ruth Meyers, News Reporter

These quintetters from Hammond, Indiana, are only five of the many fine musicians turned out by the high school there each year. The band made a very good showing at the National this year, and several of the students were topnotchers, too. W. H. Diercks is the director of the band. The members of the quintet are Ruth Meyers, Bill Clark, Bill Kuyper, Maxine Crews, and Grace Schneck.



Englewood Lassies

These lassies from the Englewood high school, Chicago, are holding the plaque which they received last April for Superior rating in the Chicago Preliminary Band contest, Group Three. The Engle-



wood band was the only band representing this group at the final contest.

A Wyoming Musician

Esther Makari, News Reporter

We have followed with a great deal of interest Esther's monthly reports of the progress of the Sheridan, Wyoming, musicians, and we were delighted when she sent us her picture, for she has been a faithful stooge these past ten months.

The advanced orchestra and combined glee clubs of the Sheridan high school recently held another concert for the purpose of raising funds for a public speaking system, to be installed in the school auditorium.

Jack Wehr, Doris Goddard, and Esther Makari, all members of the high school orchestra, broadcasted over a local radio station May 3.

First in Festival

The Denmark, Wisconsin, high school band was organized ten months ago by Director L. A. Skornicka. May 2 the band entered its first festival at Plymouth, Wisconsin, and was placed in First Division in Class D.

Eight soloists from Denmark participated in the festival in the Class C division. Six of the soloists were placed in First Division. Two ensembles entered in Class B; the cornet duet placed in Second Division, the saxophone quartet in First.



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Spanish Waltz.....	1.00	An Indian Story, Intermezzo.....	1.00
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*Also playable on Marimba or Vibraphone.

TWO NEW ARRANGEMENTS by J. C. KAISER

The Mocking Bird..... Hawthorne .75 The Secret, Intermezzo..... Gauthier .60
Piano Accompaniments are published to all of the above solos.



This Space for SAXOPHONE Players!

SAXOPHONE STUDIES

Thirty-Three Concert Etudes. By G. Labanchi.

Transcribed by Gerardo Iasilli

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These studies, originally written for Clarinet, are excellently suited to Saxophone. The first 11 are designed for tone production and finger dexterity.		The second 11 studies carry the student further on the road to technical perfection, using a wide variety of rhythmic and phrasing patterns in all major and minor keys.	

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Be Sure to Read the Want Ads—Page 42



SIDNEY MEAR

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4 Times a Winner

Four times in the first division National High School Solo Contests, plus winner of the Sousa Memorial Scholarship in '35 and the A. B. A. Scholarship in '36 is the record of which Sidney Mear, Whitewater, Wisconsin, is justly proud.

Between contests he has kept busy playing first chair cornet in the Wisconsin All-State High School Band the summers of '32, '33 and '34, and first chair cornet at the National Music Camp Band and Orchestra '35.

He uses a Holton cornet in all his playing!

111 Park Street,
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E. L. Best,
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I have used the Holton-Clarke model cornet exclusively in my ten years of playing, and I firmly believe my cornet to be the best I have ever played upon.

I owe a large part of my success in high school solo contests to the tone of this cornet. The valve action is also such as will meet the demands of any technician.

Sincerely yours,
Sidney Mear,
First Division 1932, '33, '35, '36,
Nat'l H. S. Cornet Solo Contests.

Outstanding in Nevada

An outstanding soloist in the Nevada State Music festival, held in Sparks, April 24 to 26, was John Brockman of the Reno high school. John was rated Highly Superior by the judges. The judges made particular comment upon the beauty and control of tone shown by this young musi-



cian, and they said that his intonation was "outstanding." John demonstrated ease and artistic interpretation of his selection, "The Musketeer," Clarke.

John will be a junior in high school when school opens next fall, and he will continue his study under his very competent director, William J. Little.

A Texas Contestant

Bennett Stoltz is the bass soloist for the Weslaco, Texas, high school band, and when this young man with the great big horn sets out for a contest, the folks are all pretty certain that he'll come back with some of the highest honors. Bennett has been at the top in county, Rio Grande valley, and State contests for several years now. This spring he played "Carry Me Back to Old Virginny."



Several other students from Weslaco entered the Texas contests this spring, including Lucille Rohr, bass soloist; Marion Busby, baritone soloist; Muriel Ludwig, flute soloist; Dean Garrett, trombone soloist; Bob Dixon, melophone soloist; and Ruth Jones, cornet soloist.

• • •

Little Rockers Keep Busy

Perrie Dashiell, News Reporter
The high school band of Little Rock, Arkansas, is busy filling engagements of a varying nature this spring.

Early in June the boys and girls will journey to Shreveport, Louisiana, for the Confederate Veterans reunion. This affair has been attended by the Little Rock band many times, and the bandsters always look forward to it. The band members are also anxious to attend and play for the National Motorboat races, to be held in Lakewood, Arkansas. Perrie tells us that the band is going to play for "the President" when he is in Little Rock in June. Do you mean President Roosevelt, Perrie?

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Phyllis Peabody is one of the most popular seniors in Columbia City, Indiana, and her musical entertainment is in constant demand. Phyllis is an artist with the accordion, and is devoting most of her efforts to the mastery of that instrument at present. She also plays the piano with considerable skill.



And we haven't mentioned all of Phyllis' talents. She plays the saxophone, too. So, you see, she is an all around musician, and we're betting that she has a lot of fun, being able to play such a variety of instruments.

Teachers Are Target

"Elections are won," says a Chicago politician, "by perfected organizations. To elect a candidate, party, or proposition we put our organization to work in the same manner as a manufacturer does in selling his product, because we have a 'story' to get to the public. In spreading this story we work by personal contact. Obviously we cannot reach every voter any more than a manufacturer can reach every consumer, so we concentrate on the most influential citizens. We have studied different groups of people and have found how many (average) voters they influence. Professional people have the most influence on account of their contacts; for example, we have found that . . . teachers count for five votes here in Chicago. Downstate their influence increases, and in rural communities they will return on an average of 15 to 25 votes. Our workers go after teachers hard to sell them our candidates."

Professor—Is nickel a compound or an element?

Student—A compound; you can divide it into five pennies.

• • •

Orator—And now, gentlemen, I wish to tax your memory.

Man in Audience—Good heavens; has it come to that?

• • •

Freshman: "I don't know."

Sophomore: "I'm not prepared."

Junior: "I don't remember."

Senior: "I do not think I can add anything to what has already been said."

• • •

Visitor (In flower-shop): "Shay, do you deliver flowers?"

Florist: "Certainly, we deliver flowers, what can I do for you?"

Visitor: "Well, take me home, hick, I ish a pansy."

• • •

Isn't Nature marvelous? A million years ago man did not dream that he would have to wear glasses; yet all the time two convenient hooks to hang them on were being developed.

• • •

"Mother," said a little boy, after coming in from a walk, "I've seen a man who makes horses."

"Are you sure?" asked the mother.

"Yes," he replied. "He had a horse nearly finished when I saw him and was just nailing on his back feet."

An Important Graduation Message to all Ambitious Clarinet and Flute Musicians

Many of you aspire to musical careers, and you may be assured that, now as always, there are plenty of fine positions eagerly awaiting the talent and skill necessary to fill them. But it is almost safe to say that you **CANNOT** get a professional playing job, as a clarinetist, until you can double on the saxophone.

With the exception of the clarinet chairs in the finest symphonies all well playing positions demand proficiency on the saxophone as well as on clarinet, flute, oboe, or bassoon.

The young player wishes, naturally, to attain recognition, and as soon as possible a reputation as a good player in the professional field. What you **WANT** is a **JOB**, and the sooner you are able to meet the full requirements, the sooner you will get one.

There is no short cut to playing ability—on any instrument. But the selection of the best attainable saxophone **WILL** speed up your progress, and the time saved will be worth far more to you than any difference in price, between a really fine saxophone and an ordinary one.

No doubt you have heard of the fine saxophone recently developed, after months of experimenting, by a committee of top-notch Chicago and New York professionals, under the leadership of Steve Broadus, internationally known authority on saxophones, reeds, and mouthpieces. It represents the greatest advance in saxophone designing and craftsmanship since, . . . but there is an interesting booklet that explains in detail, what has been accomplished by this committee. The results are simply amazing.

Your request for a copy of this booklet, which will be sent absolutely free, will represent your first step toward securing a professional position. So send a postal now, today, to the Martin Band Instrument Company, 602 Martin Bldg., Elkhart, Indiana, for a complimentary copy of the **Martin Handcraft Saxophone** booklet. This places you under no obligation whatsoever. Send today sure.—(Adv.)

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"THE BACK PARLOR"

Reserved for Band and Orchestra Parent Clubs

* The parents and the members of the Red Oak, Iowa, high school band raised \$615 through a tag day and a drill on the school athletic field. The president of the Murphy Calendar company donated \$100 in return for the band carrying a sign advertising his company on the trip. The American Legion advanced \$50 for a future band concert. A cafe advanced \$30 for the band members serving at the district legion banquet. The parents of the band students donated \$300, and the teachers gave \$148.50. Clubs and individuals gave \$757, without solicitation. The chamber of commerce offered \$1000 if necessary, but this fund was not used.

With enough money to properly finance their contest journey, the band was left with a sum which afforded them the pleasure of a day's visit in Chicago at the Field museum, the Aquarium, the Planetarium, and the Lincoln Park zoo.

to the State contest and the orchestra to the National in Madison, Wisconsin.

For each campaign three groups were organized for solicitation of the entire city. One group worked in the residential sections, receiving gifts of about \$1; another canvassed the business district; a third solicited industrial plants for large donations. Each annual tag day netted around \$400.

Aside from furnishing finances for excursions of the band and orchestra, the parents have purchased a harp, lined the rehearsal room with acoustic board, and paid a part of the running expenses of the department. Money for these purposes has come from concerts, ice cream socials, card parties, and dances.

The executive committee of the Elkhart organization includes R. C. Shupert, chairman; Mrs. Julius Stenberg, R. S. Correll, O. H. Smith, and Clayton Thornton.

Griswold Plans Ahead

A neighboring town of Red Oak, Griswold, Iowa, plans ahead, so the secretary of the Band Parents organization tells us. "We believe in building a fund in advance for contest expenses. Of course, in a small town such as this we must resort to direct solicitation of the citizens to add to our fund.

"We also put on a marching demonstration in conjunction with our neighboring town of Red Oak. This netted us over \$200. We also sponsored a pavement dance. The mothers sold ice cream and popcorn at this affair, netting another \$100.

"Before the contests began, we sponsored several shows and musical programs, giving each band member a certain number of tickets to sell and expecting him to sell all of the tickets given him or help defray part of his own expense.

"We did not use any new or original ideas to raise the required fund. The main thing is a vast amount of enthusiastic effort on the part of everyone to make such an undertaking a success. The band is now booking a few engagements in the surrounding territory and putting aside the proceeds for future contest expenses."

Contest Affords Funds

The Music Parents club of Elkhart, Indiana, received the full co-operation of the local chamber of commerce in raising funds to send the band to the National this year. This civic group took complete charge of the Northern Indiana State contest held in the city, and the funds raised through this medium, together with the sale of season tickets for concerts and a marching contest, amounted to \$1250 expenses for the trip to Cleveland, \$1300 for uniform replacement, and \$1036 in a fund to send the orchestra to the National Orchestra contest next year. The Parents group, organized in the spring of 1934, raised \$3,000 to send the band to Des Moines, Iowa, and the orchestra to Ottawa, Kansas, that year. Last year \$2500 was gathered to send the band and orchestra

Elgin Sends Its Band

In Elgin, Illinois, a civic committee of interested parents and friends was organized and worked in conjunction with the executive committee of the Band association. Clubs, factory groups, and organizations of civic and social nature were approached and asked to contribute toward a \$2,000 fund, a minimum set to finance the trip.

An indoor concert played by the band netted \$170, and a collection taken at an outdoor noon hour program of march and overture music, played on the grounds of the famous watch factory, brought \$147.

Hobart Mothers Busy

The Band Mothers club of Hobart, Indiana, was organized about six years ago. Now every mother of a band member is in the organization as soon as the child enters the first band. These mothers have resorted to many methods to raise funds in the interest of their bandsters. Bakery sales, suppers, card parties, and cakewalks have all proven profitable methods.

Among the larger projects sponsored by the mothers this year were an amateur contest and a WLS home talent show. Tag days brought pleasing returns.

150 in Columbia City Club

One hundred and fifty enthusiastic workers make up the Band Parents club of Columbia City, Indiana. The club was divided into five groups at the first of the year, each group being responsible for one affair during the winter. These groups held an amateur night, a cakewalk, a benefit bridge, a food market, and a series of rummage sales. Silver collections were taken up at band concerts.

Most Successful Plan

The most successful plan yet devised by the East Aurora Band Boosters club of Aurora, Illinois, so they tell us, is the "membership plan." Each member is given a membership card which admits him, with his family, to all concerts or entertainments given by the band during the year.



"With this plan we are able to do a year's job in a few days. We purchased some new suits, instruments, repaired all school instruments, purchased music, and still had money left in the treasury.

"To send the band to Cleveland it was necessary to put on a tag day and a general drive. We were backed by the Aurora chamber of commerce."

Bristol's Methods

Funds to send the Bristol, Indiana, high school band to Cleveland this year were raised by means of ice cream socials, dances, band concerts, and a tag day, according to Betty Martin, secretary of the band.

Lisbon's Information Blank

The Lisbon, Ohio, high school band was only seventy-two miles from Cleveland, but it still had many problems to meet in arranging for all of the bandsters to attend. A questionnaire was sent to each band parent asking if he could drive his car to the contest; how many band members he could take to Cleveland; if he could provide the full expenses for his child, and, if not, how much he could provide. Parents and friends drove their cars and made donations, taking care of the boys and girls who were unable to pay a part or any of their expenses.

Parents Rally

Although there has been no official Band Parents organization in the Washington high school, Sioux Falls, South Dakota, there is no question but that the parents had a great deal to do with the raising of the money which took their band boys and girls over the long journey to the National contest in Cleveland. Through their wholehearted support of the band concerts, the band was able to raise \$1300. The board of education contributed \$300, and the band members made up another \$300 of the fund. With \$300 donated by the city of Sioux Falls, the band was able to make the trip, and, according to Arthur R. Thompson, director, "We enjoyed the trip very much and consider this money well spent."

Clayton's Schemes

The Clayton, Michigan, bandsters knew at the beginning of this school year that they would probably be wanting funds to attend the National contest when spring came 'round, so they started saving their pennies, and in this manner they had a nice little sum saved up preparatory for the trip to Cleveland.

Then the Band Boosters club, of which N. J. Morey is chairman, hired students to gather old magazines, iron, and any other articles which might be sold, and paid the boys and girls ten cents an hour for their work.

A Father and Son banquet made up the final deficit in the necessary amount, and all of the boys and girls were able to go.

The Liberty Memorial high school band of Lawrence, Kansas, set a budget of \$3,000 for the contemplated trip to the National School Band contest in Cleveland, having qualified for entry in this contest in the All-Kansas meet in May, 1935.

Plans were laid early in the season for the raising of the money. The board of education budgeted \$500 as an "instructional cost" item, and the band members themselves set out to match this amount.

By means of concession privileges at

a soft ball park, the sale of fireworks for the Fourth of July celebration, the promotion of a Donkey Baseball game, and by candy, ice cream and cake sales, and with the aid of the members' mothers, nearly \$250 was raised.

A fall concert, with a twenty-five cent admission price, netted over \$200. The parents, by individual pledges, raised over \$500. A committee of business men, with the approval of the chamber of commerce, but not working under the name of that organization, then secured more than enough subscriptions to meet the balance of the budget requirements.

Neal M. Wherry, principal of the school, tells us, "It may be interesting to note that every cent of the downtown subscriptions was paid in cash before the band left for Cleveland. The town committee asked for the money as a reward for the high school students for their good work, and those in charge testified that they never worked on a drive where the subscriptions were as easily secured."

News and Comments

(Continued from page 6)

Fisk hall. Sectional rehearsals will be held on Wednesdays, under the direction of George Waln, Oberlin college, Ohio, and clinical demonstrations will be held on Thursdays and Fridays under the directors named.

The University Summer Session concert band will give concerts on the campus every Wednesday night during the summer, and selected members of the clinic band will, from time to time, be invited to rehearse with the University band and participate in the weekly concerts. A joint concert of the clinic band and the University concert group is also being planned.

During the first week the topic for discussion will be "The Application of Musical Theory to Band Technic." This discussion will be led by Capt. O'Neill.

During the second week Mr. Stewart will assist the students in a study of "The Mason City Plan for Instrumental Instruction; Preparation for Contest Playing." Mr. Bainum will be in charge of a discussion on "Program Building."

Mr. Bachman will lead the study of "Literature for Beginners, and Easy Program Material," and Mr. Harding will discuss "Building the Band Library."

Chenette Directs Course

• The University of Florida is offering an instrumental music short course and band clinic, June 17 to July 8, in Gainesville which should prove quite attractive to musicians of the southeast. This course will be under the personal direction of Ed Chenette.

The daily program of study will include courses in instrumentation, organization and directing, composition and arrangement, group instruction in band and orchestra instruments, and rehearsals of small ensemble combinations.

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William Bailey, B_b Clarinet

Port Washington, N. Y.

1936 National First Divisioner

(Picture on cover)

William Bailey's musical training began in 1929, when he was but 7 years old, with piano instruction from his mother. Two years later he began his study on the clarinet, which has now become his major musical interest.

In 1933 Bill, as his friends prefer to call him, became a member of the Port Washington high school band, directed by Paul Van Bodegraven, and it was not long before he was doing solo work. The following year he won the Long Island Sectional contest and placed in Third Division in the New York State contest.

Last year Bill tied for First Division in the State with another Port Washington clarinetist, having won the Sectional meet. This year Bill reached the top. He placed in First Division in the State for the second time and went on to the National in Cleveland. There his interpretation of "Fantasia and Rondo," Weber, on his B_b clarinet was so well received by the judges that they placed him in First Division.

The band, of which Bill is first chair clarinetist, has won the State contest for three years and placed in First Division, Class B, at Cleveland last month. The orchestra, in which Bill plays solo clarinet, has been a Class B winner in the New York State for three years. Another State winning group of which Bill is a member is the high school wood-wind quartet.

Bill attributes much of his success to the devoted assistance his mother has given him in his study. She has accompanied him in all of his solo work. He also praises his teacher, Mr. Van Bodegraven, with whom he has done most of his work on the clarinet.

This lad will be a senior in high school next term. He recently purchased an alto saxophone and plans to study it for his personal pleasure. He feels, however, that it will never take the place of the clarinet in his interests. Bill says that his music has already been an invaluable asset to him and he plans to continue the study of it throughout his life.



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Would you like to have a copy of the prose-poem, "I Am Music," printed in 2 colors, on fine engraver's enamel, with pictorial illumination, size 13x15 inches, for your music room?

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Affairs of State

(Continued from page 16)

the features of the festival was the concert by the all-state orchestra, directed by Harry E. Whittemore, music supervisor in Somerville, Massachusetts. Osbourne McConathy was the festival music critic.

Students Throng to Utah Meet

The Utah State High School Music festival, held April 30 to May 1 in Logan, was an inspiring success with its hundreds of boys and girls gathered to participate in the contests offered for soloists, ensembles, bands, and orchestras. Supt. N. J. Barlow, Cedar City, as state chairman of the festival, saw to it that the events were carried through with organization and precision.

Other state committee members included Warren Taylor, Salt Lake City; Supt. G. J. Reeves and E. M. Williams, both of Price; W. F. Robinson, Murray; Ellis E. Johnson, Manti; W. H. Terry, Hyrum; and A. T. Henson, Logan. Supt. E. Allen Bateman, Logan, was the general chairman.

Among out-of-state judges for the contest were Herbert Clarke, Long Beach, California, Class A and B bands; George Tyler, also of Long Beach, cornets and Class C bands. Thomas Giles of the University of Utah judged the orchestras. The band and orchestra ratings are as follows:

Band—Class A: Highly Superior, Logan, Box Elder, Provo; Superior, Helper, Morgan, South Cache; Excellent, Wasatch; (maneuvering) Highly Superior, Provo and Morgan; Superior, Helper and Box Elder; Excellent, Logan and Wasatch. Class B, Highly Superior, Beaver and Park City; Superior, Cedar City and Springville; Excellent, Payson, Cypress, and Bear River; (maneuvering) Highly Superior, Cypress and Park City; Superior, Springville and Spanish Fork; Excellent, Payson and Beaver. Class C: Superior, North Summit, Parowan, North Sanpete; Excellent, Tintic and Hurricane; (maneuvering) Highly Superior, North Sanpete, North Summit; Superior, Parowan; Excellent, Hurricane, Milford, Tintic.

5,000 in Kansas

The all-Kansas music competition festival in Emporia brought five thousand school musicians for four

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BEENJAMIN PODEMSKI, now playing his fourteenth year with the Philadelphia Symphony Orchestra, is an outstanding figure among the really great artists in the drum world. Playing under Leopold Stokowski in Philadelphia's famed Academy of Music, for Victor recordings, and in the Robin Hood Dell summer concerts, his talent has gained nation-wide recognition. Formerly with Arturo Toscanini, Fritz Reiner, Victor Herbert, Richard Strauss, Victor Kolar, Sokoloff and many other great symphony directors.

Mr. Podemski has used Leedy drums during twenty-five of his thirty years in the profession. He gives them a generous measure of credit for his success.

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delightful and highly beneficial days, April 21 to 24. This was the largest gathering in the history of this festival, which has been attracting the interest of musicians for almost twenty-five years.

Judges for the instrumental division of the contest included Dr. Joseph E. Maddy, N. DeRubertis, and Dr. Ritchie Robertson. Outstanding bands and orchestras at the contest are listed below.

Band—Class A: Highly Superior, Lawrence; Superior, Newton; Excellent, Emporia. **Class B:** Highly Superior, Burlington and Ottawa; Superior, Independence; Excellent, Council Grove. **Class C:** Excellent, Pawnee Rock. **Class CC:** Highly Superior, Osage City; Superior, Marion; Excellent, Minneapolis, Stafford, Glasco. Junior high school bands: Highly Superior, Burlington; Excellent, Emporia. Marching bands: Superior, Minneapolis; Excellent, Emporia.

Orchestra—Class A: Highly Superior, Lawrence and Winfield; Superior, Neodesha; Excellent, Newton. **Class B:** Superior, Independence, Chanute, Ottawa; Excellent, Eureka. **Class C:** Highly Superior, Buffalo; Superior, Partridge and Americus; Excellent, Roosevelt, Admire, La Harpe. **Class CC:** Highly Superior, Stafford; Superior, Minneapolis.

California Names Winners

A growing association on the coast, the California Band and Orchestra association, reports a very successful State contest for 1936. The grand prize for soloists was awarded to William Bojorques, baritone soloist from Clear Lake union high school, and the grand prize for ensemble groups was awarded to the brass quartet from the same school. Thirty-four soloists entered the contest.

The band ratings as announced by the judges were Class A: Superior, Gilroy directed by Edward Towner, Stockton directed by Harold Heisinger, Salinas union directed by Lorell McCann, Watsonville directed by J. M. Carlyon, Burlingame directed by Eugene Brose; Excellent, Hayward union directed by LeRoy Deep.

Class B: Superior, Lindsay directed by Hugo Pflock, San Juan of Fair Oaks directed by Maddux Hogin; Clear Lake union of Lakeport directed by John Clover; Alhambra of Martinez directed by Kenneth Dodson; Excellent, Tracy union directed by A. A. Graham, Mt. Diablo of Concord directed by Robert Lockhart, Monterey directed by Franklyn Young, Healdsburg directed by Charles McCord.

Class C: Superior, Calistoga joint union directed by Clifford Anderson;

Excellent, Upper Lake union directed by J. Conner Hill and Pierce joint union directed by Conley Plummer.

Class D: Excellent, King City directed by Carl Vonder Mehden. Class E: Excellent, Horace Mann junior high of San Francisco directed by Fayette Noblet and Willard junior high of Berkeley directed by Victor Schott; Good, Watsonville grammar school directed by Quentin Young.

Following the contest officers were elected for the coming year. The new officers are Mr. Noblet, president; Mr. Carlyon, vice-president; Martin A. Pihl, San Francisco, secretary; Mr. Dodson, treasurer; and Dr. William Knuth, San Francisco, member at large. Mr. Pihl is the retiring president.

Stevens Best in N. H.

The eighth annual music festival of the New Hampshire public schools was held May 15 and 16 in picturesque old Hanover. The festival was directed by the Hanover Civic and Trade association and the New Hampshire Festival association. The Stevens high school band of Claremont won the cup, presented to the most outstanding band of the festival. The festival had contest features for participating bands, but the orchestra programs were strictly on a festival basis.

The all-state high school symphony orchestra gave a concert on the night of May 15. Elmer Wilson of Nashua, New Hampshire, was the conductor. Guest conductors included Dr. Howard Hanson, Rochester, New York; Prof. Maurice Longhurst, Dartmouth college; and Prof. Robert Manton, University of New Hampshire. Associate conductors were Miss Mildred Stanley, Hanover; Herbert Fisher, Manchester; Stanley Norwood, Claremont; and Ernest Bilbrick, Portsmouth.

The officers of the New Hampshire association are Miss Stanley, president; Mr. Norwood, vice-president; Miss Vanda Sanguinetti Steele, secretary, Charlestown; and Arthur C. Sears, treasurer, Hampton.

Hundreds at Big Horn Basin Meet

Seven hundred school musicians and approximately that many more patrons, teachers, music lovers, and friends gathered for two days of delightful entertainment and study at the Big Horn Basin festival, May 1 and 2 in Powell, Wyoming.

Among outstanding events of the Wyoming festival, for which A. L. Samuelson, director of music in Powell, is in a large measure responsible, were the combined orchestras' concert, led by Merle G. Prugh of Cody and Lovell high schools; a spectacular parade through the business

(Turn to page 87)



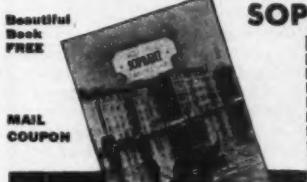
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REVIEWING THE LATEST MUSIC

By FORREST L. BUCHTEL

Director of Band, Orchestra, and Chorus, Amundsen High School, Chicago;
Staff Instructor at the VanderCook School of Music



● Vacation time is at hand—a time to gather strength for another year's struggles. But merely frittering away your time will not bring you a vacation. Freedom from required action should enable you to get a "long distance" view of the past year's work and allow you to evaluate various phases of your work as well as to give time for thoughtful, careful, and unhurried planning of next year's work.

Most of you will be showing off your bands to football crowds in the fall and will wish aid in the planning of outdoor entertainment. If you aren't using this means of selling your musical products, you are passing something by which could be of great value to you.

Two new books on "Marching Maneuvers" should be in your possession if you are expecting to do much along this line of entertainment. Volume one is by Mark Hindsley, and Volume two by Claude Smith and Wallace Capel.

The first is, I believe, more suitable for large bands while the second is primarily for the benefit of bands of medium size. Both contain specific information regarding the planning and formation of letters as well as many excellent drawings.

Also, movements are not confined to letter formations. There are symbolic formations such as airplanes and footballs, humorous stunts, marching novelties, etc.

A summer's planning along this line will save you much valuable time in the fall when you are working under pressure.

A new and revised edition of the Teachers' Manual for Stuber's Melody Method is now fresh from the printer. Formerly this was available only in mimeograph form.

Whether you are using the Stuber methods or not, you will find this manual desirable and helpful in many ways. It is full of gleanings from many years of experience in teaching young players. Problems such as the following are dealt with: selection of players, psychology of handling young players, care of instruments, tuning, class instruction, fingering charts for all instruments, etc. In the back are sample certificates of progress, and the last few pages contain an outline of training for instrumental supervisors and teachers.

This book, while not so voluminous as most manuals, is terse and to the point, and is full of many valuable suggestions—the product of many years of actual teaching, not sitting in an arm chair and speculating.

A proof page of "Friml Favorites" sticks in our memory, but who arranged it we cannot remember. Nevertheless, you can rest assured it will be well done and will prove very attractive.

"Ten Famous Solos" from the catalog of Presser company have been arranged by Hugh Gordon. They may be played as solos or as duets by clarinets, cornets, saxophones, or trombones, with piano accompaniment. You will undoubtedly recognize all of the titles "Mighty Lak a Rose," "By the Waters of Minnetonka," "Recessional," "I Love Life," "The Gypsy Trail," "I Heard the Voice of Jesus Say," "My Heart Is a Haven," "The Green Cathedral," "I Shall Not Pass This Way Again," and "Awakening."

● ● ●
The "Pomp Folio" for miniature symphony orchestra contains twelve well-known compositions from the Boosey & Hawkes catalog arranged in a rather unusual manner by H. W. Glenn.

Each number is notated on double staves for all instruments. If used as orchestral numbers, the top staff of notes is played throughout. But if used as orchestral accompaniments, the lower staff of notes is played. Titles include "Colonel Bogey March," "The Second Menuet" by Besly, "My Old Home Town," "Come to the Fair," "I Hear You Calling Me," "The Brownies," "Friend O'Mine," "Danny Boy," Ravini's "Serenade," "The Fairy Pipers," "How Lovely Are Thy Dwellings," "Land of Hope and Glory" (theme from "Pomp and Circumstance").

Something else for orchestra is the "Little Classics Orchestra Folio"—small, complete numbers from the pens of great composers, arranged for inexperienced groups and attractively printed.

● ● ●
Program Classics Band Folio, Volume Two, continues the idea begun in the first set of books. Most of the contents are not to be found in collections of similar nature. Among the titles are "Praise Ye Trio" from "Attila," "Ballet Movement" from "Herodiade," two well-known chorals, "Valse Triste," "Norma" Selections, "Wagnerian March" (themes of Wagner), "Rosamunde" Ballet Music No. 2. Arrangers are Holmes, Chenette, Yoder, De Lamater, Olivadot, and Buchtel.

"Another Stunt Band Folio" by Ed Chenette and Paul Yoder is just what it says it is. These characteristic numbers and parodies are suitable for encores or for entertainment purposes. You will probably hear them a lot on the football field next fall. They are good, lively entertainments.

The "Mills Red Book" for youthful bands contains fifteen popular songs that have been favorites through the years. Such titles should bring back memories: "How Ya Gonna Keep 'em Down on the Farm," "My Sunny Tennessee," "Yaaka Hula Hickey Dula," "For Me and My Gal."

Seems like every month brings a new book from some publisher, written or arranged by Mayhew Lake. This month we notice one called the "Marchette Book"—a collection of sixteen snappy marches of medium easy difficulty. Fourteen are in *alla breve* (♩) and two are in 2/4. Seems like 6/8 has been given the cold shoulder.

A pleasant vacation to all, and until next September let us say "Auf Wiedersehen."

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SCHOOL•DANCE•BANDS

• The Cardinals are the members of the high school dance orchestra of Havre, Montana. The orchestra has filled a definite need in the high school for talented entertainment at many social functions, and now the Cardinals' fellow classmen demand that they play at every possible opportunity.

The Cardinals have also played at college formals, junior proms in Big Sandy and Harlem, Montana, Masonic and Eastern Star dances, the Boy Scout circus, and the biggest dance at the music festival held in Havre this spring. Clifford D. Knapp is director of the orchestra.

• • •

The Heights Bandoliers

Lower Picture

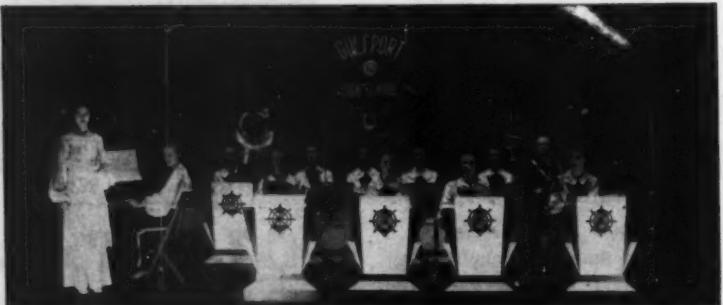
The Heights Bandoliers, official school dance band of the Cleveland Heights High, was organized this semester and already has won a place in the heart of the senior and junior high school stu-

dents. The Bandoliers play for school dances, band and orchestra affairs, and activities in the three junior high schools in the community. It also plays for assembly and stage programs. Most of the proceeds go for new music.

The members of the band plan to stay together during the summer vacation months in preparation for a busy season in the fall. They have already made extensive plans and are practicing with their director, Ralph E. Rush, whenever possible.

The Bandoliers are (first row) George Quittner, piano; Isadore Gomberg, violin; Frank Bird, alto and baritone saxophone and clarinet; Bob Pettay, alto saxophone and clarinet; Melvin Frank, tenor saxophone and clarinet; Bill Durango, guitar and vocalist; (second row) Bill Cohen, Victor Snyder, and Morton Koslen, trumpets; Weville Nowak, trombone; (third row) Herb Carelton, drums and bells; and Earl Rose, manager, string bass, and tuba.

This girls orchestra of Gulfport, Mississippi, was formed this year from members of the high school band. It is already known far and wide and has played many engagements along the coast. Don Martin is the director.



Personal Appearance

(Continued from page 20)

ure 10 the fingering in the fourth position places the hand in an easier finger position when placing the fingers to play the tenths.

Example 4, if started in the second position, keeps the hand in one posi-

tion until the fourth position is reached and does away with much unnecessary hand action.

If you play these examples slowly and with understanding, you will feel with what ease they can be performed.

A. B. A. FORUM

News of the American Bandmasters Association

INTERLOCHEN AUGUST 6-7-8-9

• Glenn Cliffe Bainum, our perfect association secretary, has been bulletining our members with such frequency and completeness on the subject of convention events that he has literally bagged every whimper of proverbial thunder and left the editor scarcely a spark of promotional whoop-de-do.

The only things Mr. Bainum hasn't told you about are the surprises which are strictly secret, and those, we suppose, are our chief come-ons.

Interlochen affords every possible lure to lovers of the great outdoors. And when you get to Interlochen, if you haven't been there before, you will discover that outdoors is quite a large and roomy place. The smell of the pines when you wake up in the morning will make you forget that you are already overtaxing the buttons on your uniform, and you will enter the breakfast room with all the dignity and self-control of a young colt just released from his winter's stall. The real shock will come when, after gorging all day, you will find your faithful dyspepsia tablets unrequired. It may be the atmosphere, or it may be the loose belt, but it gets you.

Those who crave angling are cautioned to bring their hunting dogs and their shooting irons, for Joe Maddy speaks with a glib tongue of the "enormosity" of those that get away. It may not be amiss to issue the warning here and now that, according to the Doctor, no less than five may venture out in a fishing boat—one to catch the fish and four to hold him after you get him in the boat.

Besides all of the sports and fun and business meetings and parties, there will be a bit of music. In fact, President Simon has vowed unto himself that for the first time in the history of the association he is going to give each and every regular member the opportunity to amaze the musicians with his individual peculiarities of baton technic. A good part of the concerts will be broadcast, some of them over national chains, and you are guaranteed a packed house at every performance, the house being all outdoors.

We don't like to indulge in figures at this early date, but "believe you me," says Secretary Bainum, "we are going to have a grand turnout, much better than we originally anticipated." In fact, it has become apparent that those few who do not attend, if any, are going to miss one of the best and most enjoyable conventions of the association, and they are going to be sick with disappointment before they get half way to the last chapter of the story.

So don't forget the time, the place, and the goofus. You'll have to play in the A. B. A. band, you know. Bring your swimming trunks and your uniform and some soft clothes, and you'll be in the height of fashion. There is just one thing wrong with Interlochen. It doesn't offer the slightest excuse for a bad disposition.

The Cleveland contest, with so many of our members acting as judges, gave opportunity for a splendid dinner meeting, of which Secretary Bainum did not fail to take advantage.

Although the time was very limited, between Friday afternoon and evening sessions of judging, the Statler hotel did well by us, and both the dinner and the meeting were stimulating.

The main topic of conversation was Interlochen and the convention plans. Those answering the roll call were Harold Bachman, Mr. Bainum, Ed Chene, Herbert Clarke, Ray Dvorak, Henry Fillmore, Ernest Glover, Edwin Franko Goldman, A. A. Harding, James C. Harper, Karl L. King, James B. McKenna, Joe Maddy, A. R. McAllister, E. C. Moore, Wm. D. Revelli, Ralph E. Rush, Frank Simon, Ernest Williams, Mark Hinsley, C. L. Barnhouse, Walter Fischer, and Robert L. Shepherd.

Important Details in Clarinet Playing

(Continued from page 19)
pressure. If you have to force or press for the high tones on your Boehm clarinet, you are either using the wrong method of playing or else your reed or mouthpiece is not correct for your embouchure. A reed that is too weak will make the high notes flat and difficult to produce. Don't try to use a reed that is so soft that it is like the proverbial "paintbrush," and likewise avoid a reed so strong that the tone is rough and difficult to control.

It is a good idea to rest a few measures if possible before a prominent solo or cadenza, especially if you have a competent player sharing your stand. A few seconds' rest or breathing spell to rest and refresh the embouchure helps one to give his best efforts to the solo passage.

In cadenza playing, it is usually well to play a large group of notes as rapidly as your technic will permit, always taking care to keep the fingers under control. Cadenzas occurring in andante or adagio movements, however, are generally not intended for a brilliant effect, and are usually played more deliberately. One suggestion, in approaching a cadenza containing a long chromatic scale, is to be sure to look at the last note of the scale before starting the run. If you have a pause in a cadenza, do

not try to hurry it. Take your time. Good taste and style in playing cadenzas are mandatory. Listen to cadenzas as played by artists on the violin or piano. Also operatic cadenzas by singers. This will give you a better idea of what is expected from the solo clarinetist in cadenza playing than any other suggestion I can make. In studying an extremely difficult cadenza it is best to creep before you walk. My idea of creeping in this instance is to take about four notes that follow one another in a difficult manner technically and repeat them slowly over and over. Then take the next four in a similar manner and so on, until you have all the notes definitely under your fingers and in your memory. Adding these short groups of notes together and gradually increasing the speed enables you

(Turn to page 40)

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to play the whole cadenza with confidence.

I would like to mention that flexibility is one of the true assets of a good clarinetist. The player who interprets in a four-square, stilted manner, never will rise above the mediocre. It is the clarinetist who can lead his section and help to carry his colleagues along that is most important to his leader and his section. If the first, second, and third clarinetists will listen to their first chair player, and he is competent, it will tend toward a better unity of results.

The clarinet is now more than ever recognized as the king of wind instruments. With its three distinct tonal qualities of the low register, the middle register and the high register, its facility of execution, its clear distinctive tone quality (which is especially noticeable on the radio), it is being given more and more importance both in the serious bands and orchestras, as well as in the light or popular dance or novelty combinations.

In closing, I would like to predict that the young people in the high schools today will attain heights in band and orchestral instrument playing that past generations have not approached. In April I heard the Joliet high school band here at the Radio City Music hall, and was surprised at the general musicianship displayed by this group, averaging 16 years of age. It proves just what can be done, with the proper system and tuition and draws sharply to the attention of us easterners that the midwest is far advanced in the teaching of instrumental music in the schools.

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The Student Steps to the Podium

(Continued from page 11)

spot. Keep at this until you can reconstruct the entire number without hesitation. This plan proves positively whether or not you have the number perfectly memorized. It does away with uncertainty and allows you to "let yourself go" when you direct in public. Gluing the eyes on the music is a sure way of keeping yourself out of the upper divisions.

The next fault noted was that of "fighting" the band or orchestra. Scowling and glaring at them if they do not follow perfectly or if they fail to respond instantly to your signals

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doesn't help matters at all. The more the conductor scowls and scolds in public (or rehearsal) the less sympathetic and wholehearted the response is sure to be. This is especially true of amateur organizations. After all, they are human beings and a serious but pleasant attitude at all times pays big dividends. In the Orchestral Conducting contest one young man made a hit with the orchestra, audience, and judges by his attitude and pleasant, but firm, manner in handling the orchestra. If they failed to respond to his gestures (which were quite plain) he looked surprised, but he didn't chide or scowl. The players responded better and better as they went along, and everyone noted the spirit of co-operation built by his attitude and manner. The finishing touch was added at the end of the final number when he smilingly bowed to the orchestra and said, "thanks a lot." The orchestra, audience, and judges all smiled in approval. I'm going to relate one other point about this particular contestant. He had prepared the band numbers, but his train was late, and he arrived too late to compete in the band class, so with but a few minutes' preparation he directed the orchestra numbers instead and landed in First Division. That's what I call musicianship.

This brings us to an important point for next year's contest. Sight-reading is very likely to be included as a part of the routine for student conductors in the contest. Of course, the players will know the number, but the contestants will be given about two minutes to look over the music before directing it. This will be a fine test of musicianship and knowledge of fundamentals. Begin now to prepare for that sight-reading test.

From numerous letters received it is gratifying to learn that many student conductors not only read the article on library technic, but are putting it into practical use by working on the school band and orchestra libraries during vacation. I will be glad to send samples of the cards to those who overlooked this in last month's lesson, also to answer any questions on library technic or other student conducting problems that may come up during vacation. My address is 1655 Washington boulevard, Chicago.

Several readers have requested suggestions for a plan of summer study. It is impossible for me to prescribe in detail the exact study anyone student should do because of the differences in musical background, experience, and environment. It is

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March Beginners Band & Orchestra Books

(In Use in Schools From Coast to Coast)
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A 3000 MILE BARGAIN COUNTER

Step right this way, you school musicians, to pick up the biggest bargains in instruments and accessories that you've ever seen. For you who have had to turn in your school instruments, here's your chance to get a better one. Keep up your music during the summer. Give your director the thrill of his life when you come back to school in the fall with all the earmarks of a national champion. Or have you finished your high school days and are you now looking forward to college work? Inquire about the schools listed below. They have some dandy propositions. All these bargains will more than fill your needs this summer, and we'll be back again in the fall—bigger and better than ever.

35 WORDS FOR \$1.00

SCHOLARSHIPS now open to qualified high school band musicians at leading Eastern Military Academy, 1936-1937 session. Value \$900. Selection by audition only. Sophomore, juniors preferred. Write for application. Box 36, The SCHOOL MUSICIAN.

100 PHOTO postcards copied from any photo, \$3. Sample free. Enlargements. Kodak prints any size, 3c each, 25 for 60c; photo mirrors, buttons, statues, cuts, and mats. William Fill-line, 3027 N. Kostner Ave., Chicago, Ill.

WANTED: Boy musicians of high school age for the Bolles Military and Naval School Band. Liberal reductions in scholarships offered. Address Music Dept., Bolles School, San Jose Blvd., Jacksonville, Fla.

WANTED: National high school soloists for 1936-37 educational tour entering fifth season. Write for particulars. State instruments played, age, and contest rating. Address Parkinson National Music Ensembles, LeMars, Iowa.

HIGH SCHOOL graduate hand men attention: I would like to correspond with band graduates regarding attendance this fall at Columbia college, Dubuque, Iowa. One of best rated small colleges in America. Address S. C. Dovi, bandmaster.

OBOE REEDS: I will make your reeds just like my own which I play with Cincinnati Symphony orchestra. Every reed guaranteed perfect as to pitch, easy, beautiful tone. Mounted on Looe tubes; \$1 each, 6 for \$5.50. Looe oboe, bargain. Send for details. Andre Andraud, National Music Camp, Interlochen, Michigan.

BASSOON REEDS: Expertly handmade, graduated for fine, easy, full tone quality, trueness of pitch and flexibility. Each reed is of exceptional quality and guaranteed. 1 reed, \$1.25; 3 reeds, \$3. Schubert Parkinson, LeMars, Iowa. (Bassoonist with the National Music Ensemble.)

BASSOON REEDS: High quality handmade. Ready to play, easy blowing, responsive in attack, big brilliant tone. 4 reeds, \$3, postage prepaid. John E. Ferrell, 3535-A Junius Street, St. Louis, Missouri. (Bassoonist with St. Louis Symphony orchestra 10th season.) Mark this ad for future reference.

UNIFORMS: 25 band coats with emblems, pants, Pershing cap, \$500, sent complete. 12 to 18 cadet and military uniforms, new caps, \$1. Other uniforms. Circular free. Jandorf, 172 West 81st Street, New York City.

NEW band caps, blue regulation, \$1.50. Coats, used, \$2.50. Red caps, \$1.50. Drum major suits, \$10. Leader's coats, \$3. Mess jackets, blue, maroon, black, each \$2. White new with sash, \$5. Wallace, 2416 North Halsted, Chicago.

VIOLINS: Unbreakable—no repair bills on this violin. Suitable for anyone. Finished in beautiful natural wood graining; good bow, strings and case. Excellent tone. Thirty-five dollars prepaid. Terna Aluminum Musical Instrument Company, Ann Arbor, Michigan.

HICKERNELL Solo Trumpet: "Stradivarius of the Brasses." Only trumpet with original true trumpet tone; rich, clear, flexible—not hard, "percussion" quality. Send for reprint—"What is difference between cornet and trumpet?" Ross Hickernell, Warren, Ohio.

WANTED: Will pay reasonable price for unusual and out-of-date musical instruments of all kinds. Give full description. Address W. B. Parkinson, LeMars, Iowa.

FOR SALE: Wm. S. Haynes Co. silver D_b band piccolo in fine condition. Price, \$50. Address Will H. Holmes, 303 Union Street, Joliet, Illinois.

FOR SALE: One C. G. Conn fluegelhorn, shop-worn, but like new, silver plated gold bell in case, only \$32.50. Write for our latest catalog. Remier Music Company, 531 Main Street, Dubuque, Iowa.

SCHOOLS ATTENTION: (June only). Flute outfit, \$54.95 (retail, \$95) American made, silver plated, key C, Boehm system with either closed or open G_b key, rib support all mechanism, only one flute to a customer at this price. Finest value in the U. S. A. Gurlie-Claesgens Music Co., Inc., Utica, New York.

FLUTES: Boehm, closed G_b, reconditioned, wood, \$20 up; metal, \$25 up. Clarinets, Boehm, \$20 up. Big trade-in allowance on new flutes, clarinets. Special price on repairs summer months only. Werner, professional flutist, 3425 Fullerton, Chicago.

FOR SALE: 16x30 Leedy black bass drum, \$16; 5x14 Ludwig metal snare drum, \$10; 7x15 Leedy wood shell band drum, \$7.50. Deagan 2½ octave orch. bells, reg., \$25, like new, \$15. Peyer Music Co., 16 East 6th St., St. Paul, Minn.

SPECIAL VALUES: Olds trombone, gold plated in case, reconditioned, \$45. Cavalier trumpet outfit, like new, \$20. Louveri piano accordion, 80 bass, \$55; Galanti 120 bass, used 3 months, \$100. Winters Piano Co., New Philadelphia, Ohio.

"CUSTOM KRAFT" guitars are built like \$50 guitars but cost only \$22. "American Triumph" F. A. Buescher trumpets cost only \$50 but are worth much more. Ask your dealer to write for details to St. Louis Music Supply Co., 708 Pine St., St. Louis, Mo.

XYLOPHONE: Deagan xylophone, 3 octaves, nickel plated stand and trim, used very little, appearance and condition good as new. Cost \$100, will sell for \$50 cash. C. W. Jones, 9034 South Loomis St., Chicago. Beverly 5982.

SELMER BASS clarinet: Grenadilla wood, 19 keys, full Boehm system, elegant case, practically new, \$175. Monster York BB_b soprano, finish "C" gold inside bell, 28 inch bell. Good condition, \$175. Geo. Allen Music House, San Angelo, Texas.

SAVE ON beginners classes. 4 clarinets, Albert system, including Buffet, Pedler, Couesnon; reconditioned, repadded, new cases, top condition, \$12 each. A few excellent student violins, with bows, new cases, full and three-quarter sizes, \$13. D. C. Ryan, 114 North Normal St., Ypsilanti, Michigan.

ELKHART ALTO saxophone (like new), \$55; baritone saxophone, \$20; trombone in case, \$10; Holton trombone in case, \$25; trumpet in case, \$12; harp, \$75; Leedy bass drum, \$10; guitar, \$4.25. Flemings Music Store, 110 North Mill Street, New Castle, Penna.

YEARS OF instruction for \$.75 by World's Greatest Cornetist, Herbert L. Clarke in his book "How I Became a Cornetist." You can't afford to miss such an opportunity. Write Joe Huber, 3413 Wyoming, St. Louis, Missouri.

foolish to attempt the study of something for which the student is not ready. So first we take inventory. This may call for help from your director. I would suggest that you clip out this series of articles, which began in the December, 1935, issue, and place them in proper rotation in your notebook. Then study the complete outline of the course given in the first lesson. Consult with your director as to points that should receive special study. Write a detailed outline of those points, then read everything you can find on those subjects. Keep reviewing and studying until the points are mastered. Let me suggest several things to think about.

First, rhythm. I don't mean counting time correctly. Of course, that is absolutely necessary, but there is something beyond that. It's a question of a strong feeling of rhythmic swaying when you hear music or when you play and sing. I don't mean that you actually *should* sway in listening or playing, but if the feeling of sway is weak, get busy and develop it. How can that be done? First, by learning to sway steadily (from side to side with arms straight out in front of body) to the movement of a simple metronome (made by tying a piece of string about 18 inches long to a small weight). Fasten the string to an electric fixture, or something, so it will swing freely without bumping into things. Vary the speed by varying the length of string used. Then apply this swaying to music on the phonograph or radio.

Second, be exact in everything you study as to note values, pitch, and intensity. Develop the habit of being exact and of being thorough. One of our readers from northern Illinois is developing a complete set of notes on all numbers in the music library of his school. He is studying each number in detail, and preparing himself for directing them.

Third, practice in front of a mirror to develop clearness and precision in your gestures. Practice slowly.

Fourth, study various types of numbers as to the particular dramatic qualities to be expressed and the gestures and facial expression that will best picture those moods.

I want to take this opportunity to thank all of you who have written or spoken to me about these lessons. Your comments and suggestions were most helpful in making these lessons practical. Keep reviewing the fundamentals outlined in these lessons so you will be ready for the new series of advanced lessons beginning in the autumn. Good luck to you all, and best wishes for a happy vacation.

Get in the Swing



TOMMY DORSEY

PLAY A
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says *Tommy Dorsey*
THE SWING KING

Swing is King Today—and Swing Kings play KING instruments. Tommy Dorsey, famous bandleader and swingster, playing at the Hotel Lincoln, New York, and smashing sales records with his Clambake Victor records, uses the KING trombone exclusively. "My KING Trombone has given me the utmost satisfaction," says Tommy, "it is the perfect instrument for our snappy, swingy clambake sessions."

May 4, 1936.

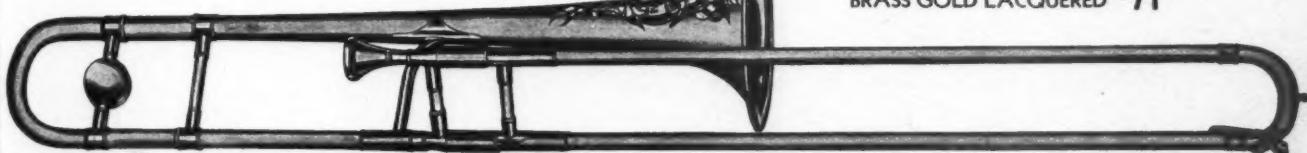
KING trombones, embodied with new ideas, improved construction, and finer workmanship, will give more hours of satisfaction and service than any trombone made. Its improved balance and easier working slide in 7th position makes it the favorite of the Swing Kings—and you'll find it the ideal trombone to get into the Swing with a KING.

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Exclusive De Luxe Trombone Cases

Covered with Genuine Leather, Pelican or Alligator Grained. \$25 Regular Case \$16.50 De Luxe . . . Velvet Lined

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THE WORLD'S STANDARD TROMBONE

Brass Finish with Solid Sterling Silver Bell

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Wonderful Slide Action, Marvelous Tone, Perfection in Detail and Workmanship.

Only by Trial Can You Learn of the Superior Qualities of a KING. This Trial is Free. If You Do Not Now Own a KING, Try One.

Ask your dealer to let you see and try a KING Liberty Model Trombone or use the coupon below for new illustrated folder, containing complete information and prices. KINGS are backed with a written guarantee bond and nearly 40 years of successful instrument making.

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STAR TRUMPETER WITH ISHAM JONES ORCHESTRA

At right we show Isham Jones, famous director, with Wm. "Bill" Graham, his featured trumpet artist. The Isham Jones Orchestra is one of the most popular radio, dance and recording orchestras and Graham ranks with the very finest trumpet players in the profession. He plays a Conn New York Symphony trumpet. Photo February 5, 1936.



ORVILLE KNAPP'S GREAT SAXOPHONE SECTION

Orville Knapp's Orchestra is being acclaimed everywhere for its exceptionally smooth performance and distinct style. Recently scored a hit at the Aragon, Chicago, and more recently at the Waldorf-Astoria Hotel, New York City. One of the best hotel orchestras in the country. The sax section shown above is solidly Conn equipped. Left to right—Jess Randall, Conn tenor sax and soprano sax; Wally Rutan, Conn tenor sax and clarinet; Max Prupas, 1st sax, Conn tenor sax. Photo November 9, 1936.



FAMOUS SOLOIST WITH WALTER SMITH

Aaron Harris is featured as euphonium soloist with Walter Smith's great band. Also one of the finest trombone soloists in the country. Formerly with Squires, Conway, and Pryor. Has played Conn instruments for 25 years, now uses a Conn trombone and Conn euphonium. Photo March 9, 1936.

In every field of music and every kind of band instrument, Conn's are the "choice of the artists." No matter what instrument you play you will find that a new model Conn, with its many improved features, helps you climb faster along the road to fame. Ask your Conn dealer or write for free book. Please mention instrument.

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Ted Oliver is one of New York's finest clarinet and saxophone soloists. Won fame with Lanin, Bernie, Meyer-Davis and other great bands. Plays the new model Conn tenor sax April 16, 1936; "I have played Conn instruments 20 years but the new models beat them all."



ROY BARNES' BASS FAMOUS IN MOVIES

Roy Barnes, of Los Angeles, California, is famous for his radio and movie work. Now with the Universal and Columbia Studios. Formerly with the Paramount Theatre and Warner Radio Station. Featured in numerous recordings. Plays a Conn tuba and saxes—March 16, 1936; "It's the best I've ever seen."



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